

SEVEN DAYS

SEVEN DAYS
NORTHEAST
RESTAURANT
week
THROUGH MAY 3

PRICE



FULL CIRCLE

The past, present and future
of Winoski's Waking Windows
music festival BY DAN HOLLES | PAGE 32



» **HEINTZ ON SORRELL**

PAGE 32

AO in the hot seat

» **GOING BAREFOOT**

PAGE 37

Wendy Whelan and film dance

» **FEED BACK**

PAGE 4

Restaurant Week diary



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BERNIE ON BOARD

Washington reports about America's

While independent Vermont Sen. Bernie Sanders was busy testifying before a potential run for U.S. president, getting to know Nevada, New Hampshire and South Carolina, calling upon income disparity and the vilifying of the billionaire class, seven days was not standing idly by. He was rediscovering the wonders of the University of Vermont library.

On a hunch, we visited Bernie Gert's micro-site that chronicles his political career with an interactive timeline illustrated through an Israeli slayer, from Seven Days and the Farmer Vengance Area. There's lots of good digital material for anyone who really wants to understand Netanyahu's populist junior minister in a bit of his controversial pro-Arab to his long and full resume: www.berniegert.com

So we were ready on Tuesday, when Vermont Public Radio's Bob Kline broke the news that Sanders would seek the Democratic nomination to run for president. Word quickly spread in the Associated Press-combusted story. Sanders' press secretary released a statement Thursday confirming that he's a candidate in 2016. Guessing again? He'll hold a formal campaign announcement event in Vermont's "Natural wonder" later.

Spokesman Michael Briggs wouldn't either confirm nor deny the report to Seven Days. He stated that Sanders has previously said he would reveal his political plans by the end of the month. "We'll have something to say later this week," Briggs said Tuesday.

Sanders, the nation's largest serving men's magazine publisher, would run in the Democratic primary race but former attorney Sherry Hasking Carlson, who announced her candidacy Dec. 10, 2014.

Want to know more about the Cementite stockist who would be persistent? Check out cementite.com for the latest items news.

facing facts



6000 5000

Plus there's the Broadway musical based on British cartoonist Alice Sebold's memoir

Can't get rocks for the book.



5000 5000 5000

Sturwath is the first town on the state where all municipal buildings run on solar energy, the AP reports. A nearby school



THE BEST THE BEST

Burlington International Airport will offer daily service to Charlotte, NC — a major route — starting in August, officials announced. You can get there



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prompted state
police to warn
hikers to lock car
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18 

That's how many tractor trailers of natural gas NG Advantage will track from Milton to the International Paper plant in Taconahery, N.Y., each day according to WTrucking.org, because plans to build a pipeline under Lake Champlain fell through.

TOP FIVE

Source: <http://www.fishbase.org>

- [illegible]



tweet of the week:

@laybarkidsg
 Haven't even had sexual relations
 yet on my life lol.Maria Englund
 don't like the guys I know the ones I want



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Calendar: Patricia P. Hays

Index: Patricia P. Hays

Back Matter: Patricia P. Hays

Front Matter: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

Table of Contents: Patricia P. Hays

Index: Patricia P. Hays

7 FEEDback

READER REACTION TO RECENT ARTICLES

SMOKES OUT

I was very disappointed and dismayed to see a full-page ad for American Sign cigarettes in your April 18 issue. As I am sure you are aware, making it the leading preventable cause of death in the U.S. — responsible for more than 480,000 deaths each year. It also causes untold suffering from the cancers, heart disease, respiratory diseases and other illnesses it leads to, including cigarette advertising in your publication. Even worse, advertising that implies that "made with organic tobacco — grown on American soil... additive-free natural tobacco" is somehow less harmful is unconscionable, especially since much of Seven Days' target readership in college students and young adults. The only explanation for such a decision is simple greed for advertising dollars. Shame on you!

I will let your many advertisers know that I will no longer give them my business if they advertise in a publication that continues to promote such a harmful product. I hope other Seven Days readers who find your marketing decisions offensive will do the same. And I hope that you will reconsider your advertising policy and drop any further cigarette advertising.

Susan Littlefield
ESSEX JUNCTION

Editor's Note: Countering ad content is a slippery slope, so we don't do it — unless the client is promoting hate, violence or an illegal product. Seven Days is a forum for

free speech — as our advertisements, letters to the editor and personal ads — and is a reflection of the diversity of desires and beliefs in our community. Sometimes that means being tolerant of views we might not personally share. Advertising does indeed find our newsworthy — the American Sign at shared an issue with a story about threats to the state's tobacco-control initiatives — and keeps Seven Days free. The paper targets an 18-plus audience. The average age of our readers is 25 — that is, old enough to make informed decisions about consuming regulated products such as tobacco, beer, wine and spirits. American Sign has been a Seven Days advertiser since 2000.

STINKY LINE

In the historical section of "Cord Maturity" [April 22], Alex Levitt wrote "Seven ended farmland cheese from the milk, their husbands produced." Surely Levitt doesn't think that that's where milk comes from?

Christopher Staffa
LINDEN HILL

IN DEFENSE OF FLATLANDERS

No "Long Shot." Mother of Two Keeps the Gun Debate Alive. [April 22] I have not developed a clear position on the gun debate in Vermont. I am saying to learn more and proceed by keep on open mind. We all stepped in wonder when I said what Bob DePaolo of Gun Owners of Vermont, said

TIM NEWCOMB



SEVEN DAYS



APRIL 24-MAY 3

During Vermont Restaurant Week, 116 participating locations (see menus online) offer inventive 3-course, prix-fixe menus for **\$20, \$30 or \$40** per person. Try breakfast, brunch and lunch specials at select locations.

TO BENEFIT

Vermont Foodbank

\$1 provides 3 meals to Vermonters in need.

In 2014, with your help, we raised more than \$33,600 for the Vermont Foodbank. This year, **The Vermont Community Foundation** will once again match our total donation, up to \$5,000. Help us connect all Vermonters with local healthy food.

Donate today at vermontrestaurantweek.com.



Feeding Frenzy

★ ALL WEEK LONG!

Foodies are competing against one another in a statewide Instagram scavenger hunt. The challenges are posted online and the participants have one week to complete the tasks.

The winner will receive a dinner for six in the bar/terrace room of Elbow of the Wood (Bar/terrace) cooked by chef Eric Wernstedt. Sign up to compete or watch the fun at vermontrestaurantweek.com.



Clash of the Cocktails

★ SATURDAY, MAY 2

Finish your Restaurant

Week at this rowdy

cocktail competition

Choose sample five

different cocktails

featuring Vermont White

Vodka from Vermont

Spirits. The winning

recipe, determined by

your votes, will win glassware from **Nissan Power.** Come show your support, taste some

creative concoctions and celebrate the festival's finale at Red Square — home of last year's

champion, **Ross McIlhenny.** Contestants include Justin Barrows,

Tom Lapsen, Margaret Kamala, Eric Rodier and Noah Deamus



Saturday, May 2, 3-6 p.m. Red Square, 128 Church St., Burlington \$10. Info: 804-6684

Parents' Night Out

★ FRIDAY, MAY 1, & SATURDAY, MAY 2

Even families with kids have no excuse to miss out on Vermont Restaurant Week. Thanks to the expert childcare providers at the Greater Burlington YMCA, parents can enjoy a Friday or Saturday night on the town while their kids have fun at the Y!

Childcare is available Friday, May 1 and Saturday, May 2, 4-8:30

p.m. Food and beverages are included in the \$15 (members), or \$30

(nonmembers) per child, ages 2 through 12. **Pre-registration required.**

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Plan your appetizing adventure at: vermontrestaurantweek.com

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NEWS

54 Landfill Bristol Aims to Load Up Dump Before It Closes
BY CHRIS FLAHERTY

58 Brave New Businesses: REAL Licensee Show Debut Vermont Drivers
BY ALAN TIGHE

59 The Tax Man Cometh: Final Fights in the Vermont Legislature
BY TERRY HARRINGTON

60 Vermont Police Facebook Pages Get Likes ... and Likes
BY PAUL FROST

62 Excerpt From Of Mice
BY STEVE KOPPELMAN

ARTS NEWS

64 Telephone's What Happens When Artists Get the Call
BY JIMMY SMITH

64 Minkoff's Master Presents a Piece on the Composer That Inspired It
BY THOMAS JONES

68 Lights, Camera, Lipkin UVM Student Screens Third Film Premiere
BY TERRY HARRINGTON

68 Champlain College Game Stud to Cover Industry Realities -- and Wishes
BY ANDREW

FEATURES

70 Full Circle Music: The past, present and future of Vermont's music industry
BY JIMMY SMITH

72 Still Exploring: Music: Live at Clark Hall
BY JIMMY SMITH

74 Points of No Return: Sweet, former prime minister's strange Vermont moments
BY JIMMY SMITH

76 Go Tell It: Theater: The Mount Vergara Vermont Stage Company
BY JIMMY SMITH

78 The Restaurant Week Stories: Food: Seven Days with Vermont's eight best restaurants
BY JIMMY SMITH

80 And the Winner Is... Food: What's new in Vermont's food scene
BY JIMMY SMITH

82 Something in the Way: Music: Marjorie Smith's The Way It Is is her best music
BY JIMMY SMITH

COLUMNS + REVIEWS

10 Fair Game
BY JIMMY SMITH

10 Drums & Fiddles
BY JIMMY SMITH

21 Huckleberries
BY JIMMY SMITH

43 Side Dishes
BY JIMMY SMITH

88 Soundbites
BY JIMMY SMITH

73 Albums Reviews
BY JIMMY SMITH

78 Art Review
BY JIMMY SMITH

84 Movie Reviews
BY JIMMY SMITH

92 Ask Athena
BY JIMMY SMITH

SECTIONS

12 The Navigator
BY JIMMY SMITH

83 Life Lines
BY JIMMY SMITH

92 Calendar
BY JIMMY SMITH

94 Classes
BY JIMMY SMITH

95 Music
BY JIMMY SMITH

78 Art
BY JIMMY SMITH

94 Movies
BY JIMMY SMITH

FUN STUFF

30 Straight Shoot
BY JIMMY SMITH

30 Money Matters
BY JIMMY SMITH

30 Kids' Corner
BY JIMMY SMITH

30 Sports
BY JIMMY SMITH

30 News
BY JIMMY SMITH

30 Music
BY JIMMY SMITH

30 Art
BY JIMMY SMITH

30 Movies
BY JIMMY SMITH

30 Food
BY JIMMY SMITH

30 Travel
BY JIMMY SMITH

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BY JIMMY SMITH

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BY JIMMY SMITH

30 Science
BY JIMMY SMITH

30 History
BY JIMMY SMITH

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BY JIMMY SMITH

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BY JIMMY SMITH

30 Lifestyle
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VIDEO SERIES



Understanding



Stuck in Vermont: Actor Seth Rogen and his wife Lauren Silverman are stuck in Vermont for the Vermonters' Festival. The couple is stranded in Burlington because after UVM faculty members raised more than \$200,000 for the state.

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7

1

FRIDAY 1 & SATURDAY 2 WORLDS COLLIDE

Middlebury College dance majors Steve Denitcher, Doug LeGault, Gabrielle, Sarah Snyder, and Allie Low-Duke may have different academic interests, but the four find common ground in **Threshold**. A culmination of their studies, the piece's contemporary choreography addresses personal and social issues that travel from beauty and intimacy to death and sadness.

SEE CALENDAR LISTING ON PAGE 52

2

WEDNESDAY 5 Working the Land

Before becoming one term-to-table, colorful, accident-prone culinary alchemist, the progenitor of Regional French had been continuously cultivating the same land for more than 5,000 years. Photographer Judith LaBovick is the first person to capture what may be the last generation of family farmers in her award-winning documentary *After Wheat: Spring*.

SEE CALENDAR LISTING ON PAGE 53

3

SUNDAY 3 Making Strides

When it comes to running races, the 25th annual **Champion's Circle** has it all: Athletes Under 30 and 75+ courses, wheel-to-wheel on roads in the woods and along the shores of Lake Champlain within a view of the Green Mountains and the Adirondacks. A post-race buffet and kids run round out the family-friendly fun.

SEE CALENDAR LISTING ON PAGE 50

4

SUNDAY 3 Department of Motor Vehicles

Drivers, start your engines! Back on roads for the truck for the **Merchandise Bank 160** in Thunder Road International Speedway. Now in its 17th year, the race gives fans the chance to cheer out to which side of the sub-model team. One such spectator is second-generation race-truck driver who hopes to continue his family's racing legacy.

SEE CALENDAR LISTING ON PAGE 50

5

WEDNESDAY 6 Taking Flight

Memoire Anne-Carmen and most people will think of the piece as a flight toward the globe, during which she will be traveling over the Pacific Ocean. For Champion College professor **Nancy Moore**, Carmen is synonymous with literary and a relation who doesn't just have been described by her appearance. Moore discusses these adventures as part of the Memoire's American Council First Wednesday lecture series.

SEE CALENDAR LISTING ON PAGE 53

6

ONGOING Tactile Communication

If you're not familiar with Vermont's chapter of the American Design Association, you will be after viewing **"Interpreting the Surface"**. Displayed at the Funderburg Sculpture Gallery in Shelburne, diverse works by eight artists open styles, showcasing the versatility of their own, traditional, quality and abstract pieces.

SEE REVIEW COLUMN 16

7

FRIDAY 1-SUNDAY 3 The Beat Goes On

Three days, 11 venues and more than 100 bands. With an emphasis on cooperation with the **Working Wonders & Local** regional and national artists, several on downtown Windsor for a one-of-a-kind concert series of music, art, fashion, comedy and food. Occupying every nook and cranny of the Downtown three top talents in Vermont, it's also a pump to remember.

SEE STORY ON PAGE 54

Neighbor in Need



Last year the Vermont House established its first-ever ethics panel, prompted by concerns about potential conflicts of interest among its 150 members. But the smaller, chamber Vermont Senate declined to follow suit.

"We really haven't talked about it," Senate President Pro Tem **JOHN CAMPBELL** (D-Windsor) said earlier this year. "I can't remember the last time there was something that even came close to a question of someone's ethics."

Now, with just weeks to go before the end of the legislative session, the Senate Committee on Government Operations is reconsidering that position. It's weighing whether to establish just a panel to ensure that senators follow the rules.

"I don't think there have been any issues," says Sen. **ALANETTE WHITE** (D-Windsor), the committee's chair. "But I think the perception is we're unethical because we don't have an ethics committee."

Campbell himself might make a good test case for the panel — specifically the sequence of events that led him to lobby for and then land a job in the Windsor County state's attorney office.

The senate president was still in private practice when Vermont's 14 state attorneys banded together last year to request five new deputy positions in response to a statewide increase in drug crimes. The committee most in need, according to a Department of State's Attorneys and Sheriff's Association analysis of cases per attorney, were Barford, Washington, Windsor, Addison and Chittenden — in that order.

Gov. **PETER SHUMWAY** proposed filling two full-time positions in January 2014, and the House followed his lead in the budget it passed that March. Recognizing his office wouldn't make the cut, Windsor County State's Attorney **MICHAEL KAMEN** proposed splitting the two jobs into four half-time positions and lobbied his senators to support the plan.

Kamen lives up the street from Campbell in Quechee, and has been friends with the senator for 20 years. He says he particularly "joked about" the pro tem.

"I said, 'Look, John, I'm drowning here. Is there anything you can do?'" Kamen recalls. "I see John all the time, so I probably seemed a fair amount."

Campbell remembers driving by

Kamen's house in April and pulling over to chat.

"We had a discussion that they were having by-line time with the council," Campbell says. "No question that I advocated very strongly for Windsor County to get the state's attorney position."

In late April, according to documents obtained through a public records request, Campbell sent a message for Kamen delivering the news that the Senate had funded four half-time positions in its version of the budget. But his work wasn't done. The proposal had to survive negotiations between the House and the Senate.

All three Senate Appropriations Committee members who served on the conference committee — Sen.

NO QUESTION THAT I ADVOCATED VERY STRONGLY FOR WINDSOR COUNTY TO GET THE STATE'S ATTORNEY POSITION.

SEN. JOHN CAMPBELL

JANE ATWOOD (D-Caledonia), **BOB STARR** (D-Barnet) and **DAVE CAMPBELL** (D-Chittenden) — remember Campbell lobbying them for the Windsor position. "Obviously he commented that he felt it was warranted," says Atwood, who chairs the appropriations committee.

On May 19, the Senate signed off on a budget that created two new full-time positions and two half-time positions, pretty much guaranteeing that Windsor County would receive one. Two days later, according to the public records, Campbell dropped by Kamen's office in White River Junction, but missed the state's attorney.

At some point in the next three weeks — though neither man can recall the exact date — Campbell pulled over outside Kamen's house again and asked for the job he'd just helped to create.

"I told him if he gets one of the positions, I think I definitely would be interested in doing it," Campbell says. "And the rest is history."

Kamen never publicly posted the job, nor did he interview anybody else. He says he typically knows from among those he knows are interested. According to the Department of Human Resources, state's attorneys are not required to follow standard state hiring practices.

On June 4, the state's attorneys formally voted to allocate the new position, and Kamen's office snagged one. By June 24, after a few informal conversations, Kamen offered Campbell the job. He started July 14.

Kamen says he saw Campbell as a catch. The pro tem had practiced law for decades, and he was filing a \$30-\$45-a-year position for which Kamen would otherwise have had to hire a recent law school grad.

"I need someone who can take files and run," he says. "I don't have time to wipe your nose."

In a June 15 e-mail to **JOHN KAMENOWITZ**, who was then serving as executive director of the Department of State's Attorneys and Sheriff's Association, Kamen expressed another reason why it made sense to hire a prominent politician: "Furthermore, it can't hurt for him to know what we go through day in and day out."

Had Campbell declined to apply for the position before he advocated for its creation?

"The answer is no," he says. "Likewise, Kamen says Campbell's practiced law as a role in his constant hiring."

"I don't think it crossed my mind that, 'Oh, gee, he helped me to get that position, so I owe it to him,'" Kamen says.

But detailing Campbell's Senate colleague, says she felt "distressed" — and used — when she learned Campbell had benefited from the senators he'd misled of her committee.

"I was very surprised and somewhat discouraged to hear that he had taken that job," she says. "It didn't seem right to me. It didn't seem right."

Situations like this illustrate the need for an ethics panel, according to Sen. **JOE BERNARD** (R-Caledonia), who runs the Republican caucus.

"I think anytime an appearance of impropriety is raised, the Senate ethics committee would be a wise tool to have," he says.

'The Usual Suspects'

Facing allegations that he broke the law, Attorney General **PAUL HANSEN** reversed course Tuesday and said he'd "welcome" an investigation of his campaign activities.

The AG has been under fire since last week, when Charlotte attorney and



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Vermont Republican Party vice chair **BOB TOWNSEND** filed a complaint alleging multiple campaign finance infractions (see blog excerpts, page 22)

Hearts later, Gov. Peter Shumlin took him up on the offer and said he planned to appoint independent counsel to investigate the matter.

There's no shortage of material.

A new analysis of Sorrell's recent fundraising disclosures shows that the AG raised \$43,000 during his 2014 reelection race from out-of-state attorneys, law firms and corporations — many of which were soliciting his office at the time. That's more than three quarters of the \$56,265 he raised during the two-year campaign cycle.

Sorrell collected much of that money while attending Israeli conferences sponsored by the Democratic Attorneys General Association, the National Association of Attorneys General and the Conference of Western Attorneys General. Those organizations, which are funded by corporate and legal interests, paid for most of Sorrell's expenses.

Also attending, according to emails and other records obtained through public records requests, were a hand of former AGs and lobbyists whom Sorrell referred to collectively as "the usual suspects."

According to incomplete scheduling records, Sorrell spent at least 136 5-days traveling outside Vermont in 2012 and 2014, not including vacations and other time off. While a handful of the 38 trips documented in the records pertained to official state business — such as trips to Washington, D.C., to testify before Congress or meet with Vermont's delegates — the vast majority did not.

Sorrell's travels included a six-day CWAG conference in Park City, Utah, a five-day CWAG conference in Hawaii, and a seven-day trip to Istanbul for a symposium on "rule of law and justice." The latter was funded by the traditional law firm DLA Piper and the Turkish law firm YildizKorkmazKilgic.

The AG was hardly shunning it. While on the road, he stayed at the Broadmoor in Colorado Springs, Loews Santa Monica Beach Hotel in California and Ritz-Carlton hotels in three states. A NAAG trip to Maui's Makenzie Island came with a home-down carriage ride to the Grand Hotel.

According to Sorrell's itineraries, he spent plenty of time at the conferences attending seminars, speaking on panels and meeting with his fellow AGs. But he also found time to recreate. A DAGA trip to Kentucky included an afternoon at Churchill Downs, a NAAG conference in Milwaukee promised a Green

Bay Pedders game in "private or corporate suites."

Sorrell held fundraisers during some of the conferences and met with lobbyists at others, the records show.

During a weeklong CWAG event in Colorado Springs in July 2013, DGA International executive director **JAN CRANE** arranged a game of golf with Sorrell, while LegalZoom general counsel **CHIEF RAMPERTON**, a DAGA donor, asked to sit with Sorrell at dinner. He also met with Motion Picture Association of America lobbyist **WILLIAM STEINBERG**, who has contributed to Sorrell's campaign.

As the *New York Times* reported last December, the MMA has teamed up with Microsoft and other tech companies to convince state AGs to take action against Google over copyright and privacy concerns. Former Rhode Island attorney general **PATRICK CRANE**, another Sorrell donor, represents the tech companies through the industry trade group Fair Search. In correspondence with Sorrell, he reportedly urged the AG to take on Google.

Lyndy, who often hosts dinners at the AG conference room, wasn't the only one.

On January 16, 2014, former Minnesota attorney general **MARK MOORE** and former Washington State attorney general **ALAN MORGAN**, both of whom represent other tech companies, met with Sorrell in Vermont to discuss "Google & Google" according to his schedule.

Four days later, Sorrell flew to Denver on the state plane for a meeting between Google general counsel **DEBBY MALKIN** and several like-minded AGs he had taken on the search giant. According to an agenda, the AGs planned to demand that Google delete or demote "rogue offender websites" from its search rankings.

Days later, Moore donated \$1,000 to Sorrell's campaign, and Lyndy gave \$750. A week after that, McGowan's firm Orrick, Herrington & Sutcliffe donated \$500.

Sorrell, who did not respond to a request for comment, discussed his meeting with Moore and McGowan on a March 2014 interview with Seven Days. But at the time, he mentioned only that they discussed the regulation of e-cigarettes.

"I'm sure someone was paying them to be there and have the meeting," Sorrell said in the interview. "But these are people who I've served with and are friends of mine. And I'm not for sale for \$500."

Another of Lyndy's clients, Caesars Entertainment Corporation, has strongly opposed new regulations on internet gambling, one of its core

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Landfill: Bristol Aims to Load Up Dump Before It Closes

BY KATHRYN FLAGG

The Bristol landfill was buzzing with activity on a recent Saturday morning. A pickup truck dropped off a large load of old toys and furniture. People added black 20-gallon trash bags to a pile that would be bulldozed, compacted and then covered with a fresh layer of dirt at the end of the day. At the recycling drop-off, neighbors passed to each

other the last of their trash. Officials in the Addison County mountain town say their dump is a behind-a-scan-bay. So why is it closing in 2016, 12 years ahead of schedule?

The dump is bringing in less trash — and less cash. Increasingly, Bristol residents are bringing trash haulers to pick their garbage up curbside and track it to the state's commercial landfill in Conway.

Bristol ran into trouble with the Vermont Agency of Natural Resources last year for lawsuits at contributions to the landfill's closure fund, a state requirement. So last fall, the selectboard decided to shut down the nearly five-acre dump by the end of 2016.

But if some Bristol officials have their way, the amount of trash it accepts in the intervening year and a half could shoot up — way up. The town is talking to Rutland-based Casella Waste Systems about an agreement in which Casella would help Bristol expand and close its landfill in exchange for providing the private company a temporary place to load municipal waste. Casella wants to bring in 23,000 tons of trash as part of the deal — roughly half of the dump's remaining capacity, and 23 times as much as the landfill is currently allowed to accept per year.

Depending who you ask in Bristol, the plan is either a financially responsible way to close a garbage pit or a recipe for disaster.

Town dumps used to be incredibly common in Vermont. But the state overhauled its waste-management rules in the 1980s and — with the help of state and federal funding — most towns decided to close their unlined landfills, which were a major brown-potential contaminants and the surrounding natural environment. Modern landfills, in contrast, have plastic liners.

Bristol backed the trend; residents were attached to the community gathering spot, and, at one point, profits were strong. So the town took advantage of a 1987 legislative exemption that allows municipal, unlined landfills to stay open as long as they receive no more than 1,000 tons of trash a year. Its dump is one of just two unlined municipal landfills still in operation in Vermont; the other is in nearby Salisbury. "It's an institution," said Fred Bessie, a Republican legislator who's sat on the Bristol selectboard at the top of the town. Back then, the landfill was making money.

That's no longer the case, which is why the state got involved. ANR required that Bristol allocate an annual \$60,000 to a fund to cover costs associated with its eventual closing, but it was barely breaking even — it had netted just \$36,000 in the last fiscal year. So last fall the Bristol selectboard decided the landfill should close by the end of next year.



Trash accumulated by the Bristol landfill on a Saturday morning.



Landfill manager Heidi Gault looking at new trucks weighed at the scales shed.

Over the date was set, the town had to figure out how to come up with the money. The 2013-14 estimate from Wastebury landfill LLC Environmental pegged landfill closure and capping costs at \$14 million. With roughly \$420,000 budgeted for the project, Bristol is well short of that. The selectboard is reluctant to ask taxpayers to make up the difference, after all, the town of 3,600 also needs a new fire house, and the local union middle and high school are due for renovations.

So the town started talking to Casella. At a selectboard meeting on April 27, Casella Waste Systems engineer Joe Gray outlined the proposal. For six to eight months, Casella would take over the landfill, bringing in an estimated five to seven truckloads of municipal waste from Addison and Rutland counties each day. The company would pay Bristol a tipping fee of roughly \$17 a ton for the trash — a fraction of the roughly \$80 per ton cost to process waste at the Casella-owned landfill in Conway.

Meanwhile, Casella Construction would separately close and cap the landfill over the course of those same months. The waste management and construction companies said a similar approach to help a town in New Hampshire almost 20 years ago.

"It was a win-win," Gray said the selectboard, emphasizing Casella's interest in helping the town. "It was this as a similar opportunity for us."

Town administrator Thomas Kirby said the town officials have turned over "every rock" looking for financial help to close the landfill, and the last thing he wants to do is "load" the kind of the practice of securing long-term, low-interest loans for municipal projects. "There's no free money out there," said Kirby, after mulling of the long list of state and federal officials and organizations she had approached. "What's in a partnership with Casella really looks like the best hope for Bristol."

Soundly made, but concerns abound. The Union Action Center, a national nonprofit concerned about pollution in communities, is sounding the alarm. The group has advocated for closing landfills since the 1980s.

Adding substantially more trash to the Bristol landfill for the next year and a half is "such a risk for the groundwater and the community," said Shenna Kasper, the Vermont and New Hampshire community organizer for the group Bristol's landfill is perched over a road and gravel quarry, so if the landfill were to leak, Kasper said, pollution would spread "uncontrollably fast."

It was Kasper who tipped off Bristol resident Kelly Bessie, who is worried that if the town strikes a deal with Casella, trash traffic in her neighborhood would increase substantially. Town officials pointed out that Casella already trucks its waste through town en route to the Conway landfill — but those trucks stick to main roads, not the residential streets surrounding the Bristol dump.

Residents of the dump



ENVIRONMENT

Burrell also worries about the potential pollution.

"I feel that putting all that weight on an unlined landfill is dangerous," said Burrell. "It's very risky to me. It's been going for 89 years, so there's a lot of really toxic stuff buried in there. I don't like it at all."

So far, ground-water test results have looked "surprisingly good," given that Burrell's landfill is "basically just a hole in the ground filled with trash," according to Barb Schindler, the section chief of the solid waste program at ANR. "In general, we're concerned anytime there's an unlined landfill."

Before Burrell can move ahead with the Cswd plan, it must first overcome a potential hurdle: The town wants to tweak the current legislation governing municipal landfills by temporarily increasing the current \$400-a-ton annual cap on the amount of garbage allowed into the landfill each year. Right now, Burrell isn't coming anywhere close to that amount. Kirby estimated that the town is dumping somewhere in the neighborhood of 40 tons every year.

Representatives Russ and Dave Sharpe (D-Bristol) sponsored H.R. 196, legislation that would temporarily lift the current 1,000-ton cap. The House Committee on Natural Resources and Energy took another round of testimony on H.R. 196 last week, but because it missed the measure's deadline, lawmakers would have to attach the statutory change to another piece of legislation to make anything happen this year. Sharpe and Russ and their fellow legislators were receptive to the idea.

"The position on this is, that landfill has been operating since the 1920s," said Kirby. "People were throwing everything away back then." Today, Kirby and municipal waste specialists are far more careful about what goes into landfills, so even if the quantity of trash increased significantly, so too would the quality compared to decades past.

"This isn't, 'All bets are off and we're going to dump anything,'" said Kirby.

As of last week, there's another option. LE Environmental came back with a new estimate of \$100,000 — roughly half the original — to close the landfill. That's just \$100,000 more than the town has said for the project. The reduced cost is based largely on using alternative materials to cap the landfill.

Cswd's proposal is slightly more competitive. For \$80,000, the town and construction companies would close and cap the landfill, as well as complete required slope stabilization work, estimated to cost around \$150,000, that isn't included in the LE Environmental number.

The town works out so that the town would walk away without having to allocate any additional funding for the project. Looking forward, Burrell would only be on the hook for the annual cost of monitoring the landfill, estimated to be \$10,000 a year.

Curly Johnson, who oversees the solid waste program at ANR, said her department would require more testing, financial guarantees and a new certification if Burrell were to move ahead with a plan to bring in more garbage.

Either way, the dump's days are numbered regardless of how much it costs, it'll close on December 31, 2016.

"It's just unfortunate that we're in the financial state of affairs we're in," said Mark Knight, with resignation in his voice, as he mused the landfill last weekend. In a narrow hoodie and "Back Dynasty" ball cap, the landfill manager collected coupons and checks from residents dropping off bags of trash. One 30-gallon bag of waste cost \$1.80. In a small shed, George Smith, 88, mended the digital scale, weighing trucks and cars with large loads of trash. He's worked at the dump for 20 years. During lulls, he chatted with a steady stream of visitors. "That's why I like this job," Smith said. "Everyone comes and visits with me. Oh, I have a lot of fun." ☐

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Brave New Bureaucracy: REAL Licenses Slow Down Vermont Drivers

BY ALICIA FRESSE

Several dozen people sat in a waiting room, each holding a ticket identified by a different letter and number. "Come on, A72," a man wearing a red three-piece jacket shouted periodically, as if he were cheering on a machine. A bored teenager tried to amuse himself by methodically rolling what looked like a joint—but turned out to be his ticket.

When a digital sign flashed "A72," a few minutes later, the man in the red fleece jumped up.

"Good back!" said the woman next to him. Fifteen minutes later, her number appeared on the screen. She stepped up as if she'd won the lottery.

I kept waiting, eyes on the screen.

Since the state agreed to change the way it issues driver's licenses, a second number of Vermonters are making this dreaded pilgrimage to the Vermont Department of Motor Vehicles in South Burlington. Almost everyone shows up clutching a manila folder full of important documents that would be safer left at home.

Until recently, maintaining the right to operate a motor vehicle in Vermont was a relatively painless process. The DMV notified drivers when it was time to renew their licenses—for two or four years, the choice was yours. It was all done through the mail except for when, every eight years, you had to go in to the DMV to get a new photo.

Things changed in 2004, when Vermont started replacing expiring driver's licenses with REAL ID ones. Now, instead of nothing in the renewal form, Vermont residents have to show up in person at the DMV, with photo identification and proof of name, birth, Social Security number, legal status and permanent address. In some cases, original source documents are required.

Why the extra hassle?

Several of the terrorism hotspots blasted

on September 11, 2001, got on board using fraudulent driver's licenses in response, Congress passed legislation to mandate a more stringent and uniform process for obtaining them. At some point—in as soon as 2006, according to the Department of Homeland Security—people won't be able to get on a plane using an old forged driver's license as a form of identification.

Why has it taken so long to implement a law

that passed in 2005? Homeland Security has repeatedly delayed implementation deadlines in response to pushback. Some states have denounced or altogether banned the new ID, which has been criticized as a veiled attempt to establish a national identity card. In Vermont, the House passed a resolution objecting to the law.

But Vermont's DMV has embraced the REAL ID, and it started issuing the new licenses in January 2004. The new cards are almost identical to their predecessor and cost the same, \$48 for a four-year license.

The main difference: Vermont drivers must go to greater lengths to prove their identity. Vermont's 11 DMV offices are processing roughly 1,000 additional transactions a month, according to director of operations Michael Smith.

Admittedly, getting the rollout had been "bumpy" and instructions in the department's mailings and on the website "clear as mud," he said. "I think there were some hiccups, and we clearly could have done a better job communicating in the beginning." The DMV addresses frequently asked questions about the REAL ID on its website—in a document in 11 pages long. "It's slowly gotten better, and we will continue to get better," Smith promised.

When I discovered that my California driver's license had expired a few weeks ago, and I'd need to get a Vermont one, I anticipated a Kafkaesque odyssey. Nationwide, DMVs are already embroiled in all that is bad about bureaucracy: long lines, opaque instructions and surly officials. During my last trip to a California DMV, I waited in line for more hours and, at one point, called my parents in tears.

Now back in Vermont, and worried that I might wind up with the wrong kind of driver's license, I decided to get the REAL ID. This state also offers two other types of licenses: enhanced licenses and driver's privilege cards. The former, which Vermont began offering in 2006, cost an additional \$25 and can be used in lieu of a passport when traveling from Canada, Mexico, the Caribbean or Bermuda. All enhanced licenses are REAL IDs but not all REAL IDs are enhanced. Unlike a regular REAL

ID, the enhanced one contains new technology—an embedded radio frequency chip that allows border officials to access cardholder's personal data as they approach the checkpoint.

Mom Overload took on Kafkaesque.

The DMV created driver's privilege cards at the same time as the REAL ID, after the state passed a



VERMONT'S 11 DMV OFFICES ARE PROCESSING ROUGHLY 1,100 ADDITIONAL TRANSACTIONS A MONTH.

law allowing undocumented people to drive. Fortuna farmworkers insisted on rural Vermont farms led the advocacy effort that resulted in this third option. Like the REAL ID, it costs \$48 and requires a photo, but applicants don't need to prove their legal status. If a Vermont resident doesn't want to undergo a trip to the DMV, he or she can request a driver's privilege card by mail.

The drawback? If the Department of Homeland Security starts requiring the REAL ID, a privilege card will no longer get you on a plane.

Plenty of people are showing up at the DMV bewildered by these changes. Last week at the South Burlington branch, even those who'd read up on the rules ahead of time ran into problems.

It was Ruth Peltche's second trip to the DMV. Reading into her photo, she pulled out the birth certificate that got rejected the first time. Issued by the hospital where she was born, it lacked legal, complete with a gold seal and ink prints of her infant feet. But



the DMV needed a certificate issued by the city, not the hospital, which Petrida had to request by mail.

Post-processing, some people weren't even sure which license they got. A star in the upper right corner denotes a REAL ID. An enhanced one looks the same but reads "enhanced" under the star. Driver's privilege cards are identified as such, with the added qualifier "not for federal identification."

Rick Duckworth of Waterbury said he got a REAL ID because a DMV employee "made it sound foolproof."

That kind of advice concerns Ellen Gilbert, executive director of the Vermont American Civil Liberties Union. "I'm pretty sure that the information that has been sent out concerning the REAL ID or green to people at the counter has been, at best, misleading," Gilbert, who

recently got a driver's privilege card, thinks the DMV should make it clear that the REAL ID isn't the only option.

A number of people have figured that out.

As of April 26, 44,861 Vermonters had taken home driver's privilege cards — far more than the roughly 1,200 migrant workers for whom they were intended. During the same timeframe, the department has distributed 169,760 REAL IDs. Smith said he's surprised so many people are choosing privilege cards. He assumes they're either politically opposed or opting for the ease of less paperwork.

I was prepared when I went in last Wednesday. I pulled my passport (requiring an ID) and passed through the receiving line to find two pieces of mail (requiring an ID). I discovered I had no clue where my Social Security card (requiring an ID) was but I did find my W-2, which also does the trick.

Bracing for a lunch break rush, I arrived at the South Burlington office at noon. I walked in the door just as another patron was pulling up her license. "I just want to tell you, you're amazing," she said to the woman working behind the counter. "You're amazing!" she explained to the surprised employee, who was serving on the frontlines — turning away people who lacked the proper documents. It was the first indication that the experience might be better than expected.



Only five of the 15 counters were open — staffers were presumably at lunch — but things were moving quickly. With little to grip about, people in the waiting room shared war stories, reminiscing about previous trips to the DMV. "Last time I was here, the computer was down," one man recalled. Another pronounced a DMV in Denver the worst in the nation.

I was summoned approximately 20 minutes after I headed in my paperwork. After a woman spent five minutes verifying my documents, she directed me to a camera booth and mailed a scriptural line: "Bonds, if you wish."

That next morning, not everyone had it as easy. A mother on her way out didn't want to talk about her experience. It was cold and blustery and she said her two young daughters were freezing after waiting in line outside.

"It's lame," said a lucky man in a cameo sweater, referring to the REAL ID. He had accompanied his brother, who had trouble verifying his address because he got mail delivered to a post office box. The brothers live with their parents in Burlington, so their names aren't on any of the bills. Slipping labels from a FedEx box finally did the trick.

A woman making her fourth attempt to get a license began yelling at the employee reviewing her documents. Petrida, who got an enhanced license on her second try, was more laid back. "It's a pain for a week," she said. "But I think it's worth it to make sure everyone is who they say they are." ☺

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The Tax Man Cometh: Final Fights in the Vermont Legislature

BY TERRI HALLEMEIER

Like a chastened schoolboy, Sen. Tim Ashe (D-Christened) wrote 10 times on a whiteboard in the Senate Finance Committee's meeting room last week, "I do not need to fight everybody."

But by Friday afternoon, evidence was sent that the 58-year-old chair of the Senate's tax-writing committee was heading his own advice.

With just weeks remaining in Vermont's legislative session, Ashe formally unveiled a proposed restructuring of the sales tax that would lower the rate from 6 to 4.75 percent but would also expand the tax to cover not just goods but also services. Doing so, he argued, would stabilize and even grow what has become a declining source of revenue for the state.

"For four months, we've been saying we want to have a map for the next two years so we don't have to make crisis financial decisions next year, knowing we're going to have another gap next year," he said.

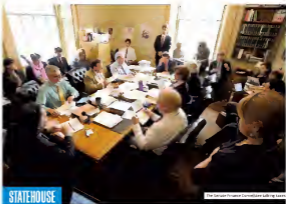
The inept Ashe, who sometimes sounds more like the leader of a think tank than the head of a legislative committee, has made no secret of his desire to make major changes to the state's tax code. The sales tax proposal is also highly controversial. The Blue Ribbons Tax Structure Commission recommended it in its much-discussed 2011 report.

But to the lobbyists who look in the Senate Finance Committee toward the end of every legislative session, it's not always clear which battles Ashe is planning to fight — and which proposals he's using as bargaining chips.

"Is this real, or is this just discussion for the future?" Vermont Chamber of Commerce president Bill Bishop wondered last week when told the idea was resurfacing.

Ashe insists the sales tax expansion is real, though it would not take effect until July 2016. Including it in this year's tax bill, he means, would give the Department of Taxes more time to plan its implementation and would open lawmakers another wounding tax debate (or legislative session).

Until Friday morning, the Finance Committee's agenda made no mention of the proposal. But by the time it came up for debate late that afternoon,



The Senate Finance Committee talking taxes.

more than a dozen lobbyists raged the cramped committee room.

Ashe's colleagues had plenty of questions for their chair. Sen. Kevin Mallin (R-Hartford) noted that the bill would expand the sales tax to electric and gas service. He worried about increasing Vermonters' electric and heating bills.

"Everything is a choice in front of us," Ashe responded, noting that the committee can decide what services to tax. "Let's not begin by picking fights."

He Isaac Chavris, chief executive officer of the Vermont Builders, the entire proposal is worrisome. Biting a buzz requires a slew of services that could be taxed under the plan, including those provided by real-estate brokers, lawyers, home inspectors and mortgage providers. "What the amount of real estate, it's more trouble than it's worth," he said.

Chavris hadn't expected the sales tax expansion to use the light of day this year. He'd been busy opposing other tax proposals, such as House-passed plans to expand itemized income tax deductions

and to add a surcharge to the property transfer tax.

For Chavris, the end of the legislative session is like a game of Whack-a-Mole.

It's unclear whether Ashe's sales tax plan will survive that game.

House Speaker Shap Smith (D-Montpelier), who used to serve as the tax-writing Ways and Means Committee, says he likes the concept of broadening the sales tax, but he thinks a 4.75 percent rate is too high. The new sales tax rate has to be low enough for consumers to realize they're paying less for goods because they can avoid a tax on services, he said.

Smaller to more divisive: "I've never been enthusiastic about expanding the sales tax to more goods and charging we're going to reduce the rate," he said.

This year, there are more tax issues to consider raising so much as \$60 million in new revenue. Some of that would

go toward filling a \$112 million budget gap, while some would finance new spending priorities, such as cleaning up phosphorus-clogged Lake Champlain and building health care facilities.

"That's a serious amount of money," said Jon Harrison, president of the Vermont Retail & Grocers Association, whose members are on high alert over several of the tax proposals.

Bishop, the Vermont Chamber president, has been keeping a running tally of all the taxes and fees the legislature has proposed so far. By last week, 35 items had made the list, though she worried it was probably incomplete.

"We're adding things every day," she said.

The House and Senate's Democratic majorities and the Democratic governor agree on the idea of raising some amount of taxes this year, but each has a subtly different approach.

Rep. Janet Ancel (D-Colony), who chairs the Ways and Means Committee, and the House settled on the idea of

capping the amount Vermonters can deduct from their income taxes for expenses such as mortgage interest, charitable contributions and health costs. "I like ours because it's simple. That was part of the appeal. It doesn't pick favorites," Ansel said.

Ashes wants to pick favorites. His committee would offer income tax credits for in-state charitable contributions while excluding those going out of state, currently, both can be claimed. He's proposed a cap on deductions for higher mortgages. And he wouldn't cap medical deductions.

"There is a great simplicity about what the House has done," Ashe said. "The thing is that means you're treating all the things equally. Well, we haven't heard an outcry from people saying, 'Treat a medical deduction the same as something else.'"

While his proposals can argue in nearly any legislative committee, they must eventually pass muster with the Senate Finance Committee. Typically they arrive in a clump at the end of the session, giving Ashe and his colleagues substantial power to decide which will be signed into law.

This year, according to veterans of the process, there is more uncertainty than usual.

"I've been as tough a year as any I've ever seen, and I've been doing it over 20 years," said Andrew MacLean, a statehouse lobbyist with the firm MNR. "People are scrambling for ideas. It seems like a lot is up in the air."

By the end of the session, it often seems as if lawmakers have proposed every tax conceivable. But not all of them see the light of day.

One of the most controversial, a 3-cent-per-ounce excise tax on sugar-sweetened beverages, appears all but dead.

Last month, the House Health Care Committee proposed levying such a tax to partially finance a \$47 million health care reform package. The House Ways and Means Committee was less supportive of the concept and reduced it to a half-cent-per-ounce tax. Even that was too much for many House Democrats, as Speaker Smith refused to give it a vote on the House floor.

New Ansel and Ashe's committees are considering a different approach

eliminating the sales tax exemption for audio, candy and other products. But they differ in how they would spend the money.

On Friday morning, the House committee voted to reject it as the now-disminished health care reform package. By the time the afternoon arrived, the Senate committee was discussing using it to balance next year's base budget.

Shumlin opposes both ideas. Harrison, who represents grocers and retailers, remains wary that the far larger excise tax could get re-emerge. "Everything is potentially alive until they adjourn," he said.

Last likely to be moved is Shumlin's memorial proposal to institute a 0.7 percent payroll tax.

In his January budget address, the governor outlined a plan to raise \$90 million in state dollars through the new tax, which would draw down another \$109 million in federal funds. The money would, in part, boost underfunded Medicaid payments to providers, thereby reducing the cost-shift to insured Vermonters.

Business groups strongly opposed the plan, and the House and Senate both rejected it.

Last week, Sen. Mallin proposed a new \$27 million plan to address the costshift. But instead of relying on a payroll tax, he would increase taxes on cigarettes, health insurance claims and employers who don't provide insurance.

As Mallin gathered support for his proposal Friday, Shumlin called a group of senators into his statehouse office to pitch his payroll tax once again.

"At some point someone's got to go. They have come we haven't looked at this payroll tax?" Shumlin said in an interview after the meeting. "I do think they're having a sobering moment."

After 19 years as a legislator and five as governor, Shumlin rarely agrees with the media. Ashe wrote 30 times on his whiteboard last week. He doesn't need to fight every battle. But he's not ready to give that one up yet. ☐

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Disclosure: Tim Ashe is the domestic partner of Seven Days publisher and coeditor Paula Rousky.



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Vermont Police Facebook Pages Get Likes ... and Hates

BY MOLLY WALSH

LAW ENFORCEMENT

The collection of mug shots posted on the South Burlington Police Facebook page is a bit more raucous gallery, some of the subjects look dazed or drunk, others ashamed. Almost all seem unhappy, which is not surprising given that they were photographed after being arrested for everything from shoplifting and drunk driving to soliciting prostitutes.

"It's not done for public shaming," South Burlington Police Chief Trevor Whipple said of the department's Facebook page, which also shares information on crime trends, tips and notes on the role of local law enforcement. Launched four years ago, it now has more than 3,000 followers.

But not everyone is clicking the "like" button. Some say the mug shots—which remain on the Facebook page indefinitely—harass suspects who may later be found innocent. Also, the online gallery doesn't always differentiate between professional criminals and those accused of minor offenses.

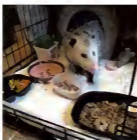
In the latter cases, the Facebook photo may be the most public, and potentially painful, part of the legal process.

"Some people have lost their jobs when their employers find out, so it's a pretty big reputation," said South Burlington Community Justice Center coordinator Lisa Redinger. Regarding the posted photos being a deterrent, she observed, "The folks that we work with are willing to take responsibility for what they do, so they actually don't need any more motivation."

Depressing comments are another point of contention. While many media outlets have hired special staff to monitor their websites for civility and veracity, few police departments are training officers on how to patrol the Facebook beat.

For the first few years, visitors to the South Burlington Police Department Facebook page were allowed to call suspects drunks, rats, welfare queens and worse. The level of discourse sank so low this spring that officers who were monitoring the page found a plea for civility and fewer "curses."

When officers ignored the warnings, the department shut down the public commenting function altogether, and it remains disabled. The decision means police don't have to edit comments in a



A mugshot of a person with a white mouse mask, sitting at a table with food. The photo is from the South Burlington Police Department Facebook page.

way that some officers might construe as censorship, said Whipple.

Good news is posted along with bad, the chief said, such as the feel-good story this winter about an opossum that was trapped under the hood of a South Burlington car. The city animal control officer freed the shivering critter and began nursing it back to health, to the delight of many who followed the saga in their Facebook feeds. Officers who help with Mahesh/Wash and Special Olympics appear on the page, as do announcements about women's self-defense classes and job openings at the police department.

"Really the biggest part for me is the transparency to the community," Whipple said. "I want our officers to know what we're doing, what we're involved."

Other Vermont law-enforcement agencies use social media as well, with varying approaches. The Vermont State Police Facebook page spreads news about traffic delays, trooper good deeds

and crime trends, things like a spew of local-ism, the latest phone scan or another roadside VSP assist team to broadcast local news.

Police in Colchester, Windsor, Burlington and the University of Vermont campus police use Facebook, too, posting about the next "coffee with a cop" session, the latest local DUI or domestic assault, and materials for police officers around the country.

Burlington police used to have a Facebook page but have retired it for now.

Windsor police allow comments, and they come in steadily. Some are innocuous questions of the who-should-I-call-to-fix-the-potholes-on-my-street variety. A large number, though, are reminiscent of a snarky conversation in a high school cafeteria. There's name-calling and arguing about a suspect's character or lack thereof. People who claim to know the suspects weigh in, sometimes to defend them, sometimes to lash them.

"Don't hate because he don't want you," one woman posted to another about a suspect in which they both appeared to have a romantic interest.

Although posing no immediate stumbling impediment a string of comments, with some posters saying they would pay for her and others saying she deserved no sympathy. She blamed her lads and in a panic, she'd had person everyone don't condone her atrocious actions," one commenter wrote. Another defended the suspect, writing "Who are these people to judge?" Still another related his own experience: "It's sad, yes, but sometimes the bottom runs your life. I was there once."

Unless a comment uses profanity or threatens someone's safety, it's generally allowed on the Windsor police Facebook page, said Chief Rick Albert, who in placed the city's longtime top cop Steve McQueen last year.

Albert created the page a few months later, and it already has 1,700

files, which puts the page ahead of schedule to reach 3,000 by January 2016. Hahert administers the page himself and deletes comments that violate the rules. But the bar is low enough that plenty of mean and petty posts get through. That's just part of the landscape of social media, according to Hahert, who said he didn't think the page would be successful without that intensity.

Sometimes, feedback can help solve crimes, he added. Facebook visitors have posted along tips and helped ID people in surveillance video or photos. When Hahert posted "wanted" maps of people with outstanding arrest warrants, three people turned themselves in, the chief said.

Occasionally people criticize Winooski police on the Facebook page. If the comment follows the rules, it's usually allowed to stay up, Hahert said.

Over in South Burlington, Chief

Whipple tries to manage his department's Facebook page with uniform rules. That means most posts go up. "It's everybody," he said. "It's anybody."

The SBPD Facebook posts include well-known people who are arrested at some of the city's nicer addresses but end up with the downtown beat of poverty, mental illness and addiction people with giant fangs, surfer chicks and vacant or wild expressions. The more sympathetic viewer might see vulnerability in those images and wonder if the online exposure has merit.

Whipple is cautious about the positives through the negatives. He said he's heard that some repeat offenders are afraid not to shoplift or deal drugs in South Burlington because the

Facebook page makes their crimes more visible. It's probably a small number of individuals, he conceded, stressing that deterrence is not the prime motivation for the page.

Not every mug shot goes online, and some are removed. Police don't take photos of parole suspects, and mugs are removed from the page when individuals navigate the legal process to have their criminal record expunged.

Other people avoid the Facebook lineup because they are injured and hospitalized in the course of committing the crime, or because they are too drunk or drugged to stand when they are arrested. "They can't stand up, we're not going to take a mug shot of them lying on the floor vomiting," Whipple said.

One thing visitors won't see on the South Burlington Facebook page is a photo of South Burlington Police Lt. Jeffrey Martel, who was arrested for DUI on March 12. He was off duty at the time and later pleaded guilty.

His mug is not on the page for several reasons, said Whipple. First, he was arrested in Colchester, not South Burlington. "Had we arrested him, it would have been on the page," Whipple said. Furthermore, no photo was available, he said. "Colchester Police told us there was not a mug shot," Whipple said.

South Burlington published information about Martel's arrest and the results of an internal affairs investigation, which suspended Martel for one month without pay for the DUI. "We posted it immediately," Whipple pointed out.

Still, Martel's missing mug raises questions about unequal treatment, even if the Colchester police said it wasn't available, and Allen Gilbert, executive director of the Vermont ACLU. "Of course, the police say they can't get a mug shot. They get mug shots of everybody else, and they can't get a mug shot of their own officer?" Gilbert said.

Details on arrests, including mug shots, are public information in Vermont, with the exception of juvenile arrests. So police — and anyone else — have the right to post mug shots online.

But Gilbert cautioned that police need to be sure that the tone of their Facebook pages — including the comments — match the department's message. And ultimately, he said, Facebook is not a substitute for "talking to people, getting to know families, link."

Contact: moody@sevendaynews.com

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Fair Game

businesses. In January 2004, Lynch sent Sorrell several emails urging him to act from fear, urging a later in support of the regulations.

On the other side of the fight was Dickman Shapiro lobbyist **LENN KALAN**, who represented casino moguls and Republican mega-donor Sheldon Adelson. On January 22, at the same Orlando DAGA conference at which Lynch controlled to Sorrell's campaign, Kalan and three colleagues donated a total of \$2,000.

On January 22 Sorrell emailed Kalan to inform her that he'd signed on to the anti-gambling letter. "Great seeing you and chatting a bit in FL," he wrote. "See you soon in NYC." To Lynch, he wrote, "I know there is a lot of \$ at stake for a lot of people, including the gamblers. The letter asks the Congress to consider revisiting the issue of the ban on sports betting. The request seems reasonable to me."

A week later, on February 3, Kalan's firm, Sea Sorrell to New York City to participate in a panel discussion on so-called patent trolls. Sorrell has been a leader in the fight against such entities, which threaten to sue other companies for patent infringement in order to obtain licensing fees. In May 2014, he filed an unprecedented lawsuit against patent troll MPHJ Technology, placing the company's many corporate victims.

In New York City, Kalan's firm put Sorrell up at the InterContinental New York Barclay. Her colleague, **SEAN RAO**, who calls himself "the godfather of State Attorney General work," took the AG out to dinner.

When Sorrell had to pay for a \$44.60 hotel breakfast with his own credit card, Kalan's firm, Dickman Shapiro, promised to reimburse him. In March, Kalan sent the state a \$53.87 check to pick up the tab for alcohol and cabs.

In an interview with *Seven Days* last month, Sorrell explained his relationship with Dickman Shapiro: "Look, there are some members of that firm who I consider to be personal friends, who come out of the AG ranks." One of them, **JANILE**, was on his way to Vermont that very week to meet with him, Sorrell said at the time.

"Gosh, how I've not for solely," he said. "They know that if there was ever any suggestion that I should do something in a case or not do something in a case because of campaign contributions, that would be the end of that connection."

Sorrell's patent troll work has won him enemies with many corporate leaders. At a February 2004 NACI conference in Washington, DC, former secretary of the interior **RON SALDAÑA** invited him to speak to his colleagues at the law firm

Wilmer Hale. The firm brought in some of its biggest clients, such as Apple and Cisco Systems, to attend.

That summer, McKenna, the former Washington AG, invited Sorrell to California to speak at a Silicon Valley symposium on patent trolls. He promised that many of his front-runners, including Apple, Facebook, Oracle and Microsoft, would be at the September event.

"One last point: Orinck will, of course, cover your travel expenses, and those of a staff member, if you are able to attend the symposium," McKenna offered on behalf of his firm in July.

Sorrell sounded excited, but he tipped the odds.

"Rather than stay over Wednesday night also, would your firm be willing to cover my airfare: from CA to Portland OR and then to Philly on Saturday or Sunday (via hotel or meal expenses in OR)?" the AG wrote. "I'll be going on to Philly for DAGA and DAGA can pay to get me back in VT. Let me know on this."

Not a problem, McKenna responded. He booked a tour for Sorrell at Facebook's headquarters, bought him a room at Sofitel San Francisco Bay and reimbursed the state \$402.58 for other trip expenses. A month after Sorrell's visit, Facebook donated \$2,000 to his reelection campaign.

Sorrell's travels have also been good for DAGA's coffers.

During his 2012 race against Chittenden County State's Attorney **JOE WOODS**, the Democratic organization brought nearly \$300,000 worth of television advertisements in Vermont through an independent-expenditure political action committee. Sorrell said at the time that he did not coordinate with the super PAC, but he has since returned the favor.

Three times in 2014, Sorrell agreed to "prospecting" trips to recruit donors to DAGA: in DC, Philadelphia and Connecticut.

"We will be hosting 2 roundtable/prospecting events that day — lunch in Hartford and dinner in Hartford," DAGA fundraiser **LEAHAN ROSSMAN** wrote Sorrell in August 2014. "It promises to be a fruitful day for DAGA and we would love for you to participate."

Sorrell did.

But when a DAGA representative invited him to take part in an international fellowship program in New York City in July 2016, the AG hesitated.

"Please know I appreciate the invitation but I want to be clear that I don't want or need another trip just for a trip's sake," Sorrell wrote.

In the end, he just couldn't pass up the opportunity. ☐

off message



AG Sorrell meets with the Senate Committee on Government Operations.

Shumlin to Appoint Independent Counsel to Investigate Sorrell

Gov. Peter Shumlin plans to appoint independent counsel to investigate whether Attorney General Bill Sorrell broke the law.

"I don't think there is a grand conspiracy from members of the legislature and the Attorney General's office that is more serious than how David [ag] often reviewed independently and the governor's own," spokesman Scott Condit said Tuesday evening. "At this point, it looks like the quickest way to get that done is for the governor to appoint an independent counsel to re-examine the state's attorney to review the matter."

Shumlin announced the move just hours after Sorrell reviewed cases and told a Senate committee he'd "written" an investigation of his campaign finance practices. "I don't investigate myself. I write the lead for an independent inquiry," he told the Senate Committee on Government Operations. "And despite the fact considerations I believe that an inquiry should be conducted by a respected, outside, single-trial attorney who will analyze the law and the facts and either clear my name or take further action to see that justice is served."

Sorrell announced that state agencies came in response to a complaint filed last week by Chittenden County's Attorney Kelly Tanning, who accused the AG of violating campaign finance law without filing of action in exchange for the donors. Tanning, who is now chief of the Vermont Republican Party, denied his complaint, largely on seven days' reporting.

The AG has denied the allegations. Last week, he brushed off the national reporting independent counsel, saying that doing so would be a waste of taxpayer money.

Sorrell said the committee had been "persuaded" earlier Tuesday to announce that he himself would appoint an "independent" respected law firm to conduct the inquiry. "But, take this morning," he said, "he got word that he's been told not to do."

"It would be perceived that I was choosing someone who was going to be free to do as he pleased," he said he was told declining to identify who made the suggestion. "This is about a real situation."

After days of agonizing, the committee decided to send a letter to Shumlin asking the governor to appoint independent counsel.

Like Shumlin, Vermont's 14-judge appeals have the power to level against such matters. Department of Justice Attorney and Attorney Association executive director David Condit said Tuesday that his members voted Friday to create a peer review committee to determine whether Sorrell's alleged law broke them. If so, he said, the state attorney would commission an investigation to review for probable cause, though he cautioned that the department's rules are limited.

It's unclear how Shumlin plans to structure the investigation and how the state's attorney would be involved. Sorrell said his office is "working on the details."

Sorrell also told the committee Tuesday that he was willing to surrender his statutory authority to investigate all other campaign finance complaints.

"It is a mistake," he said, saying that he'd been contacted by members of all political parties during his 10 years in office. "To argue the committee's proposal, the establishment of independent, nonpartisan body to conduct effectively and fairly to all categories of campaign finance violations."

Condit said members did not immediately agree, saying that such an effort could create more respect, further debate. But they did vote unanimously to reduce the penalties faced by publicly financed candidates and voters for the law.

The change, which would apply retroactively if signed into law, would benefit 2016 legislative gubernatorial candidate Ben Eaton.

PAUL HUNT

'Telephone': What Happens When Artists Get the Call

BY MEG BRAZILL

When Cabot artist JANET VAN FLEET responded to an artists' call, she didn't know what she was getting herself into. Neither did Brooklyn painter HANNAH LARLEY or any of the 320 other artists from around the world who participated in "Telephone: An International Arts Experiment." They couldn't have known because the work is a whole didn't exist until April 16, 2015, when it all appeared online.

"Telephone" is the brainchild of poet, composer and novelist Nathan Langston and is presented by the New York-based Scaffold Collective, a multidisciplinary neo-ensemble he cofounded. The project echoes the children's game Telephone (aka Operatore or Gossip), in which a message is whispered from person to person. In the process, that message is transformed.

The "message" in this case wasn't words, but a communicative prompt from one artist to another via original works of art. The project got its impetus three years ago when Langston and his wife moved to New York City from Portland, Ore. They knew only one other person in NYC. In an essay introducing "Telephone" on his website, Langston writes about feeling lonely and homesick.

"On that first lonely night in the second-story August of this colossal city, I sat out on a bench for five hours with a glass of wine and no screen passed before me, unrelieved a project," he writes. Known as

THERE'S A HUGE VARIETY OF VOICES AND MEDIA, ALL TRYING TO TRANSLATE AND TRANSMIT THE SAME ORIGINAL MESSAGE.

JANET VAN FLEET

the British Faber and Faber Project, it begins: "Oh God, the sea is so great, and my heart is so small."

When Langston conceived of "Telephone," he made these words a prompt for the first artist to interpret. The next artist would receive and interpret the first one's resulting artwork, and so on.

The first artist, New York-based Jane Weaver, created a poem called "Oh Lord" (goats on a paper). It depicts a sailor woman launching a paper boat under a sunny sky. Weaver sent her painting to Rob Halman, also of New



Janet Van Fleet's sculpture

York City, who interpreted it in his poem "Holed Night."

Next up was New York photographer Casey Keough, who wrote in his online artist's notes that he struggled with re-imagining the poem. Finally, he came through with an abstract photograph taken in the New Mexican desert. Holman's

poem was reinterpreted into music and a sculpture by yet more artists, and the project was off and running.

Still, after 18 months, "Telephone" had resulted in just eight artworks. By then, Langston was facing an uphill and music composition with Scaffold Collective, so he put "Telephone" aside. "But I couldn't get it out of my mind," Langston writes in his essay. "That first sequence of words was so haunting that I dreamt about it. The idea woke me up at night."

Two years later, Scaffold Collective's online debut, David Tishky, helped reform the concept. He reduced "Telephone" could exist on a much larger scale if the collective transformed the project to the internet. A completed interpretation could be given to two or three other artists to reinterpret another's only.

The sequence would no longer be one straight line, "Telephone" would branch out like a tree.

All told, the project took five years and resulted in 315 original works by artists from 159 cities in 41 countries. A graphic depiction of "Telephone" resembles a subway map—or a constellation.

On April 21, "Telephone" was unveiled around the world when the link went live. Participating artists finally learned what the original message was and discovered what their own works of art had inspired.

Minimalist Master Presents a Piece on the Campus That Inspired It

BY ETHAN DE SEITE

Nearly a century ago, the father of suspense short stories played violin in the very first dormitory college jazz band, alongside soprano, a cello, two saxophones and three — count 'em, three — bongo players. "That's too many bongos!" Lester said with a laugh during a phone conversation with *Seven Days*.

Unfazed by that plethora of bongos, Lester recently composed a musical work inspired by the 1958 photo of his father's band. This week, the giant of American experimental music will visit the Rollins Chapel at his father's alma mater, where the sectarian Collegeboppers Consort



Collegeboppers Consort

will perform that new work, "Homerus," for the first time.

For most of the six decades that Lester has been composing, he has eschewed traditional instrumentation, preferring to work with sound in its rawest, purest form: voice, new electronic effects. Along the way, Lester (pronounced "LOH-er-er-ay") has accomplished nothing less than a transformation of experimental music by subjecting it to a process of radical minimization.

One of his best-known works, "Whale on a Long Thin Wire" (1972), was a single piece with a magnet, an oscillator and a speaker to produce a series of surprising, mesmerizing tones. Like many of Lester's other compositions, it's site-specific, varying according to the acoustics of the room in which it's performed.

Now retired, Lester, 80, taught for several decades at Wesleyan University

ART

Vin Flaur, one of the two Vermonters who participated, says she "blissed that a few years, not nearly serious and career minded. There was a kind of slackness about both the idea and the process that I admired."

Her telephone "whisper" arrived via email. "Nathan sent me four to five views of a single work by an artist in Istanbul," Van Flaur said seven days. "The images made it pretty easy, as they were from another sculptor (Julie Upmeyer), not a musician, poet or videographer, as might have happened."

Artists across 13 disciplines participated in the project, so there's a huge variety of voices and media, all trying to translate and transmit the same original message across very different platforms," Van Flaur says.

Upmeyer's work was Van Flaur's only window into "telephone" and its conclusion. "It was more to complete a piece that translated as closely as I was able, in my audience, the intent of the artist whose work was sent to me," Van Flaur explains.

The sculptor, who characteristically works with found wood and other items, built a wooden boat and covered it with a collage of found photographs. "The boats are made with brass rods, and the rods are original early-20th-century portrait photographs," she says.

Langston tells seven days that when he received Van Flaur's photographs of her sculpture, "I practically jumped out of my chair." The Vermont artist says she later learned that her piece was almost a mirror

of the very first prompt, that fisherman's prayer Langston wrote to Van Flaur:

I consider your best made of old family photographs to be almost the theme of the project. It could have been made directly from the original message, but took such a wild journey through the forms to get there. When I put your work in my inbox, I just got goose bumps.

Van Flaur says it's fascinating "when you wander around on the website, to discover how much water, blue and best imagery there [is]." Many of the participating artists have described seeing these recurrent connections.

Van Flaur credits Langston with persevering over five years with little financial backing. "What's amazing is that it was worth his time, that he gave his time to create this sort of gift of art itself and invited everybody to come and participate."

Visitors may find themselves similarly mesmerized when browsing the "telephone" website online or taking the carried tour. The project's results are presented almost seamlessly, whether they be music or video, or images of paintings, sculptures, collages or other types of work. And the message comes through. ☺

INFO

Telephone: An International Arts Experiment, conceived by Nathan Langston produced by Lucien for Collective, telephone websitecollective.org

In trying to characterize his music, he said, "Sometimes people will quote the Beatles (singing) 'Love is more'; I always say, with my work, 'Love is less'." The rock something ecological about that?

Lacier is the second concert at Dartmouth's summer center for the arts in little more than a year to feature the music of an ecological organization of artists.

garden music. Musician mentorship Phil Pablock performed there in February 2011.

The Thursday evening concert is the capstone of Lacier's four-day residency at Dartmouth, during which he'll lead several master classes and speak with

the college's music students. Lacier himself will perform in the concert, but his works will be in capable hands. The Barre-based Calicutan

Consort, with which Lacier has collaborated for about a decade, is a highly regarded ensemble dedicated to both interpretations of contemporary classical, jazz, rock and experimental music.

Stephen D. Bracy, Consort (whose name refers to a botanical model), and of Lacier, "He has developed music which asks us to listen very closely, and that, to me, is

PHOTOGRAPH BY JAMES W. RILEY

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Lights, Camera, Lipke: UVM Student Screens Third Film Premiere

BY RICK KISDANAK

You've heard the rip on millenials: Nerdscape. No work ethic. Perhaps you've even read Mark Zuckerberg's *The Facebook Generation*, How the Digital Age Shaped Young Americans and *Jasperhead: Our Future* (Or, Don't Trust Anyone Under 30). Generation Y is the Rorschach of demographics. It just doesn't get no respect.

If you buy a word of that, you obviously haven't met **MATTHEW LIPKE**, a 22-year-old environmental studies major who's about to graduate from the University of Vermont. He aims to pick two chances in **IMMEDIATE BODY CHANGING** in Burlington on May 1 for the premiere of his third full-length feature film, *Eller*.

"Matt has made several films while at UVM — he's been remarkably driven to produce films that are socially significant," explains associate professor of film and television studies **SARAH WILSON**. "Most of our classes are structured around the completion of short films. He is fearless in taking making movies serious."

Lipke's last one is a feature: thriller with an environmental twist, *Eller* is set in 2165. Humans have trashed the planet, anarchy



Matthew Lipke (left) and actress Anna Lee (right) with cast and crew members on a shoot for *Eller*.

reigns in the streets, technologies we take for granted are now things of the past, and, as if that weren't dystopian enough, the world's water supply is controlled by a shadowy conglomerate called the Mulholland Corporation.

Co-written by Lipke with friends **MATTHEW KIM**, **EDMUND DOYLE** and **ALPHEA KIMBLE**, the film follows a small group that's making its way across the Northeast in search of the company's mega-dam. Along the way the outfit battles the elements, as

well as Skiffis Mulholland's private militia. The principal players are Connor (**JAKE ROUSSEAU**), the group leader, Todd (**JOHN ALLEN**), and Suzanne (**ANNEKA KATHMAN**). Think *The Road* with fewer cannibals.

"The lead definitely was an inspiration," says the filmmaker. "I wrote it for the first time for research and I fell in love with it."

Added where he got the idea for the evil Mulholland Corporation, Lipke had a compelling answer: "People, people, people in search of freshwater — in Maine and even California, a state that is experiencing severe drought. The CEO stated on camera, 'Water is not a business right?'"

What does Lipke want to say with his movie? "Being an environmental sciences student with a concentration in water resources, the story's inspiration came from my classes and real-life events such as the Holbrook water crisis," he says. "Water is a precious resource. We must use it responsibly. Water is a right, not a privilege."

Though *Eller* is a student production, its crew includes folks who last year took a class in a classroom when answers were found in a library, not on the internet.

"One of Matt's film instructors contacted me," mentions *Eller*dy, who is best known as **DEAN GUY** **ANDREW LUNNEY** of Burlington's *Shogun* by **LUNNEY**. "When she heard he needed an actor — make that mentor — make, she asked if I'd be interested, and I said, 'Sure'."

Champlain College Game Studio Courts Industry Recruiters — and Women

BY KEN PICARD

Last Friday night, the video clips that played on a large screen in Champlain College's *Alumni Auditorium* offered an impressive sampling of the skills this year's graduating game-design students had learned over the past four years. There were intricate 3D renderings of gritty urban landscapes, anatomically precise dragons, medieval sword fighters and robotic reptiles, virtuoso flight simulators, action-packed shooter games, and one interdisciplinary background game cheerily titled *We Love Nuclear Armageddon*.

The 60 graduating seniors from the school's **GAME STUDIO** were there just to show off their senior projects to friends and family. The games, which were the culmination of yearlong collaborative teamwork across four disciplines, were also meant to show industry talent scouts.

And they did. Friday's eighth annual senior show was the first part of a two-day recruitment effort by industry reps visiting from 15 game studios from as close as

Montpelier and as far as Bend, Ore. During the event, which showcased demonstrations of the games as well as students' individual portfolios, recruiters scribbled notes about what they liked and whose work impressed them. Later, recruiters provided **ANANDA CHITTEL**, Champlain College's assistant dean for game development, with a list of students they wanted to interview the following day.

"It's a level of professionalism I've never seen before among students," said Chris Rouse, a game developer with Sony Computer Entertainment America/Bend Studio in Oregon. Rouse first came to Champlain's senior show last year "on a whim" after his next one after his students at a conference in San Francisco.

"We ended up hiring quite a few seniors last year, and they've worked out fantastically," Rouse said. "They were able to come into the studio and start working from day one. Their skill level was excellent."

"The game industry is very competitive, but we're still doing quite well," Crispel

said. On surveys of game-design grads from previous classes, she reported, 75 to 100 percent are currently working in fields related to their degree.

Ten years after Champlain College first launched the game-development degree program, it's evolved into four specialized degree tracks: game programming, game design, media management, and game art and animation. Now ranked among

the top-20 game-design programs in the country by the *Provision Review*, the Game Studio is attracting a caliber of applicants that surpasses those of just a few years ago.

"We now have students coming in who've already published games," Crispel said. "[Many] have programming backgrounds, and they're already doing work in 3D. They know what they want and they're really motivated to do it."

Like so. Kelly Rouse observed, Champlain's Game Studio reflects another aspect of the game-development industry: a dearth of gender diversity. This year's graduating class of game designers is only 11 percent female. Rouse admits it's been a struggle to put her company — which



"Having done community theater for 40-plus years, being in a movie was a new adventure," Boland continues. "At my age [59], I don't know how many films I have left. It was obvious that, say, this wasn't Matt's first time directing and, two, he knew what he wanted and how to get it—but not in an I'm-the-director way. That's not his nature. People wanted to do good for him," Boland says. "We included."

Speaking of doing good, Lyle is doing just that with the movie, he's partnering with Oxfam America to donate proceeds from the premiere to water, sanitation and hygiene (WASH) programs that get clean, fresh water to those in need around the globe. "I wanted to partner with a water-related charity," he says. "I decided to go with WASH because Oxfam has a club on campus. They told us about WASH and what it does. I decided it was the perfect organization to partner with."

Some of Lyle's postapocalyptic world may look familiar. "We filmed in numerous places around Vermont," Lyle says. "A little bit at UVM's Centennial Woods, a lot down at the [Green Mountain] Audubon Center in Huntington and some at the Wisconsin Gorge."

has three female developers in a staff of 75—but for the industry as a whole.

Champion has launched a campaign to close that gender gap, and the effort may well affect future graduating classes.

"The game design and game programming [degree tracks] are still predominantly male, but game art and animation are now attracting a higher percentage of females," said *as seen news*, assistant professor of communication and creative media, who teaches game art and animation. Over the past two years, Fitch's incoming classes of game artists and animators have been about 50 percent female. That's a considerably higher proportion than in the industry as a whole, which, according to Crispell, is only about 35 percent female.

Both Fitch and Crispell admit that Champella still struggles to recruit women and minorities into the traditionally white-male-dominated specialties of game programming and game design. In these areas, only one in 10 Champella students is female.

How could argue that gender equity is long overdue in the \$12 billion-a-year computer-game industry, especially in light of its rapidly changing demographics. As the Entertainment Software Association reported last year, 44 percent of all gamers are now female, with

The budget? About \$100K, which Lyle raised himself while somehow keeping up his grades.

The public hasn't seen the completed film yet, but the reviewers on its poster are in. "Matt's a natural leader and collaborator," says Niles. "He asked students in the class [community] orchestra to help record the movie's score, he had friends compose the music, and worked with another friend on recording the soundtrack. He's been very savvy in finding the resources to complete movies. These skills will serve him well as he pursues a career in film or television."

His future leading man couldn't agree more. "Matt's good," says Boland. "We'll be hearing about him in the future." Given Lyle's fate for the dystopia, we now hear from him again on that very subject. ☺

INFO

film premiere Friday May 17 at 7 p.m. at Fairchild May 17 tickets in Burlington. Tickets are available through people at Champlain State's eventstore.com. All proceeds benefit Oxfam's WASH programs. A Q&A with the filmmakers follows the screening.

"women ages 36 or older represent[ing] a significantly greater portion of the game-playing population (34 percent) than boys 36 or younger (13 percent)."

Despite such trends, sexist attitudes persist in the gaming world, as evidence by last year's "GamerGate" controversy in which female game designers were subjected to sustained misogynistic attacks and even threats of violence. Just last month, the Washington Post ran a blog-post written by a 19-year-old male game enthusiast, Madeline Mosier, who asked, "Why don't the characters in my apps look like me?" The next day looked at 50 of the top iPhone game apps and found that 90 percent of them offered boy characters for free, but only 15 percent did so for girl characters.

Such trends aren't lost on Champlain College undergraduates such as *as seen news*, a 20-year-old sophomore from Franklin, Mass., who's studying game art and animation.

"It's always a struggle—misogyny, women and gaming," Campbell said. "Anyone who's been involved in games and as female knows that, and will continue to deal with that. But the more voices we have in the industry, that rise in the industry, the better things will go." ☺

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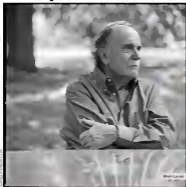
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Allen Lucier

Minimalist Master

the gateway to great music making and to what music is all about, asking the listener to engage his or her own ears. And that is the launching pad to taking off on flights of fancy."

Lucier, who will lead his own free Dartmouth music class on Wednesday, April 28, likes Lucier's music to "a combination of a funnel and a microscope," in that it creates microscopic yet richly detailed sonic "worlds."

Besides "Hisscock," the Concord will perform two other Lucier pieces: "Still Earth" and "Action." The former is constructed out of the "bests" that result when electronic sound waves interact with piano notes; for the latter, Lucier used the shapes of letters as the inspiration for a series of mini-compositions. Also in the program is "Nigredo," a piece by Dartmouth professor emeritus CHRISTIAN WOLFF that has its roots in French-Canadian folk song.

The arrangement of "Hisscock" could hardly be more unlike that of the old-timey jazz band whose photo inspired it. A barefoot vibraphone will play the role of the drum set, and Lucier has outfitted the bongo with magnetic devices called o-bone. "I had to fudge the bongo because they're so dry — they don't have any resonance," he said.

The use of electronics to augment traditional instruments is nothing new for Lucier. He's a pioneer in using machines and scientific principles in his compositions. In one famous piece, "Music for Solo Performer," Lucier

strapped a device to his head that transmitted his brain waves to a series of percussive instruments. Given that all artworks come from the minds of artists, Lucier's piece thus complicated and questioned the very process of creation.

"I was not interested in musical language, European atonal sensibilities, things of that kind," Lucier said. "I discovered that the scientific, natural characteristics of sound waves are free in some sense from culture. So I just loved exploring pure, alien-like stuff."

Lucier stressed that his music, far from its ridiculous, contains no "message." Asked if he has developed anything like a philosophy of composition, he replied that, in fact, its purpose pertains not to the content of his music but to the experience of hearing it. The goal of his compositions, Lucier said, is to encourage listeners to focus not on "what they are perceiving... but on their perceptions of how they're perceiving it."

Fittingly then that Lucier's cerebral yet stimulating music is both exposed and hosted by one of the world's elite institutions of higher learning. The composer's labor would be paid, ☐

Contact: cthorn@severaldart.com

INFO

The Dartmouth Concord plays the music of Allen Lucier Thursday April 30 7p.m. in Rollins Chapel at Dartmouth College, Hanover, N.H. (603-435-7400) <http://concord.dartmouth.edu>



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Dear Cecil,

Has a study been done on elections where fear/hate is the motivator? Simply put, do the fire-brands win more often than the moderates?

Art Erickson

Simple (if two-part) question, simple (if two-part) answer: 1. Yes, going negative works.

2. When did it not?

No question, negative campaigning has been on the rise in recent times. A look at presidential races found that between 2000 and 2012, positive advertising decreased from 40 percent to 34 percent, while negative advertising increased from 29 percent to 64 percent. (Yes, a campaign consists of more than good advertising, but we have to start somewhere.) A study of congressional campaigns found attack advertising increased from 32 percent in 2000 to 53 percent by 2012.

Why? Let me guess at your answer: It could be the result of the current 24-7 media bath in which only a bold, controversial message has any chance of grabbing the electorate's attention. It could be due to the awareness that monthly donations poisoned American politics. Or it could be a byproduct of our thoroughly tabloidized American culture, awash with reality shows and Kardashians. Or — you'll answer guess what I think — it could be few

researchers studied negative political advertising before the 1990s and people have short memories, so we don't have much basis for comparison. One of the most notorious attack ads in American political history aired during the presidential campaign of 1964 — the "Daisy" commercial produced by the Lyndon Johnson side, in which a shot of a little girl pulling petals from a flower segues to a missile count down and then a blast and a mushroom cloud followed by a grimace taken from "Viva for President Johnson on November 3. The snafus are too high for you to stay home." Implication: Johnson's opponent, Barry Goldwater, was an irresponsible extremist who'd drag the country into nuclear war.

The ad ran once. Johnson won in a landslide. OK, single data point. But it's easy to come up with others — ask Michael Dukakis if he doubts the Willie Horton ad hurt him in the '88 presidential race. Inevitably we drift to the conclusion: Negative advertising works, and always has.

We wouldn't rely on anecdotal evidence. While I don't put too much stock in political

science research, a study of 143 U.S. Senate elections from 1988 to 1998 found that for every 1 percent increase in negative campaigning, the candidate's performance at the polls improved by 1 percent — but only for challengers. Incumbents reduced their performance at the polls by 1 percent for every 6 percent of their campaign that devoted to attacking their opponents.

This may be true in general — the default path for any incumbent surely has to be that life is better since he or she took office — but it's not always true, as the LBJ ad demonstrates. Turning to the political laboratory known as Chicago, we note that incumbent senator Rahm Emanuel trounced challenger Clay Garcia 56 to 44 percent last month by suggesting that Garcia was relatively inexperienced compared to elected Chicago Mayor Daley.

(Garcia's given name, you may recall, is Jesse. No great talent as a cartoonist is required to cast Rahm as the Prince of Darkness. It tells you something about politics in America, or anyway in Chicago, that in a confrontation with the Devil, Jesse lost.)

Back to our subject: Billings through the research and applying the filter of common sense, I offer the following observations:



• To be effective, negative advertising needs to be plausible. The Daisy ad worked because, in those innocent times, Barry Goldwater really did seem like a nut. Had LBJ's opponent been some moderate Republican without the Nelson Rockefeller-like head of ad would have made Johnson look like the screwy one.

• The least effective strategy is going after your opponent's extramarital affairs, drug or alcohol addiction, or other personal failings — which is to say, your campaign can't be seen as

doing this. As my specialist in oppo research knows, it's advantageous to have your opponent revealed as a philanderer: provided the news appears to come from third parties. But that success is guaranteed even so, consider the unstable Bill Clinton, repeatedly caught in tales of striking tenderness that actually provoked the reaction (from both men and women, as far as I can tell) He ruined his career over her?

• What seems to work best is going after your opponent's inconsistent voting, broken campaign promises, contradictions from special interest groups and dubious business practices. To which I can only say: This is bad!

Getting back to current events, I don't wish to make too much of Rahm, but his recent campaign provides a stark lesson in why negative campaigning is often the logical choice. In an era of strained resources, where the only responsible course is to ask the public to give means and get by with less — good hard trying to win on that message. A demonstrably more effective strategy is to get the electorate thinking here, though I'd be hell if that strategy is elected — but under the after which they'll be worse.

INFO

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Crazy Circus Peanuts

Business picks up in April. As winter recedes, customers whom I haven't heard from in months poke their heads out of their gopher holes and consider the world. Sniffing the spring air and spying the snow-free grounds, they call me and venture downtown for the evening.

"Made it through the winter on one place!" I ask. "Barely," they reply, chuckling.

The same goes for coats of tan. The warmer weather Queens City beckons for and wide, attracting the local hospitality industry, the tan fleet swells. The big bump comes as they slip into June and summer really kicks in, but April has her charms, as well.

At the Sweethearts intersection — Church and College — a trio of people hauled the curbside, two women and a man. The men were bulky and jowly with his tan sports coat and lime-colored cotton shirt his circular wire rim glasses struck me as 70s John Deere. The two women were a study in contrast. One was small, bright and bubbly; her friend was tall and curvaceous and wore a stunning maroon dress that displayed her glorious cleavage from here to eternity. They both very much. All three were African-American and appeared to be 30 years of age.

"The Fairfield is the winner," the man asked through the passenger window that I had lowered for him.

"Out by Taft Corners and the big box store?" I replied, seeking confirmation.

The hotels often seem to change names and corporate allegiance, when in doubt, I double-check.

"Yeah, I think so. There's a Walmart behind us."

"Yep, that's what I thought. Jump in."

The man and the smaller woman took the backseat as their friend settled in beside me. As we ascended the Main Street hill, my seatmate pivoted and said, "How fun was that? I totally needed a night of glomming it up and not think-

"I TOTALLY NEEDED A NIGHT OF GLAMMING IT UP AND NOT THINKING."

ing, and this really did the trick. Did you enjoy yourself, Shukla?"

"Barclayton is awesome!" her friend replied. "We should do this more often."

We exited onto the highway just as "Oh, What a Night," the Blue Season's final charted hit, came on the radio. The two women in the back started singing along, so I adjusted the radio to engage the rear speakers. "Crank it up!" the man said. "We love this song."

As the whole cab joined in, the cab-driver included, I noted, "Wow, this is like karaoke."

Shukla said, "Yeah, we almost did karaoke tonight at this bar called JP's, but the waiting list was too long!"

"Is that right?" I said. "What's the song you like to do?"

"I Love Rock and Roll," they shouted out in unison, cracking up.

"That old chestnut by Joan Jett!" I asked, bugging great incredulity just for the fun of it. "I'd figure you guys for something much newer and hipper."

"Hey, good music is good music," the guy explained. "You know what? I'm starving. Are there any food places near the hotel?"

"Not really any restaurants open this late," I replied. "But there is an all-night gas station with a good-size convenience shop across the street."

"Oh, that'll do fine," he said, "I guess you can drop us there and we can walk across to the hotel."

"Yes, I'll be glad to walk and drive you across. It's a wide road and pretty dangerous, even this late, 'cause there's no traffic signal along that stretch."

We pulled into the Sencos station, and Shukla stayed in the cab with me while the others went inside to purchase necessities. I said to her, "So, you all seem like good friends. Where are you visiting from?"

"We grew up together in Rutland, and went all through grade school and high school together, if you can believe it. It's June and I still live there, but Tamara moved up to Bridgewater, the little town in northern Vermont, when she got married and had her two kids. It's her birthday tomorrow — actually, I guess today — and her sister paid for the hotel room for all

of us in a present. She's going through a rough patch in her marriage, so she really needed this getaway."

"How sweet of you two to support your friend in this way?" I said. "There's something about old friends, isn't there? I mean, new friends are great, too, but the old ones are irreplaceable."

John and Tamara returned, stuffed bags in hand. Laughing, Shukla said, "I see you guys didn't hold back."

John said, "They even had my favorites — those crazy Circus Peanuts that you love."

"Man, those are some old-fashioned candies," I said. "Those go back to my childhood. I remember they were made of sponge and — what was it? — banana. *Banana!* Could that be right?" I passed to jiggle. "That sounds sort of disgusting, now that I say it."

Driving across the road to their hotel, I sensed Tamara's address, even as she looked in the love of her two bodies. I could see it in her eyes. Some say the eyes are the window to the soul. If it's true, those represent a most precious window, surpassing even those of the great medical cathedrals.

"You guys are the greatest," Tamara said to her friends, her brown eyes glistening and misty. "My BFFs — forever and ever!" ☺

INFO

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Left to right: Nick Harnett, Brian Steyer, Kellye Ford, Matt Fingers, Ryan Smith and Phillip Haggren

The past, present and future of Winoski's rotary-centric music festival

BY DAN BELLES

Burlington is northern Vermont's nightlife hub on most nights. But the typically bustling Queen City could be a bit of a ghost town this weekend, May 3 to 5. Why? Because all the cool kids will be hanging out on the other side of the river in Winoski, taking in the sights and, more importantly, the sounds of *Waking Winoski 5*.

Since its inception four years ago, the three-day music and arts festival has grown from an underground, countercultural upstart to a cornerstone of Vermont's spring/summer festival season. Thanks to the smart, savvy and enthusiasm of its organizers — and maybe to a little dumb luck — *Waking Winoski* appeals to a wide cross-section of music fans

The festival's track record of identifying and booking cutting-edge bands — often ones just about to break out, such as *Future Islands* in 2011 and *Spooky Doors* last year — endears it to the punk/lo-fi set. Typically a band or two on the roster appeals to more mainstream crowds, such as *Texas* and *Arctic Monkeys* this year. The fest is also comprehensive: showers of hometown talent, satisfying Vermonters' notorious appetite for all things local.

Waking Winoski has struck a balance between maintaining its indie cred and fostering an inclusive environment where you don't have to be a cool kid to feel like one. Ducking in and out of music venues both conventional (the Monkey House) and offbeat (a wine bar, a hip route

shop, a bar) on Winoski's roundabout, you can't help but get caught up in the thrill of it all. It's electric and inclusive. Other festivals may be larger, offer more big names or track more events on their festalness. But *Waking Winoski* is simply the coolest music festival in Vermont.

It began as a 10-day festival in Winoski in 2011. But *Waking Winoski* origins actually go back one year earlier to an unknown, short-lived event called the *Other Music Festival*. Developed and created by experimental jazz drummer and Burlington expert Peter Negroponte, who currently lives and plays in Boston, DMF was dressed to its shreds in the Burlington Discover Jazz Festival. It ran for six days in the middle of EDM at Burlington's North End Stadium and earned a provocative title: "Discover other music."

Despite that pointed motto, Negroponte insisted the goal of the DMF wasn't to pole the bear that is the bawdy EDM. Rather,



Seven Bands to Watch at WW5

More than 100 bands are slated to play this year's Waking Woodens festival, most of the cutting-edge variety. That's an embarrassment of indie-rock riches. But it does present a dilemma even for the most seasoned and knowledgeable rock fan: Where to begin?

What follows are capsule descriptions of some bands featured at WW5 that we're pretty sure you won't want to miss. We're mainly focusing on some of the bigger names here, but don't be afraid to take a flyer on lesser-known bands, too. Half the fun of WW is discovering your new favorite band. And don't local take on the festival, turn to Soundbites on page 69.

—JASON LANGE IN FIVE



TOPS

THE MONKEY MODEL, FRODO

MAY 1, 8:30 P.M.

There's not thing that will grab you about MONKEY MODEL during the third album from Montreal's indie band TOPS is its cinematic flair for the 1960s. In both mood and style, the album evokes classic rock, pop and surf rock. It's a throwback, but it's a whole reverent, romantic way TOPS aren't simply taking a bygone era of psychedelia and soul funk. They're putting a modern spin on it, using well-tuned music that disorients you in new positive directions. **GOING TO THE SUN** (MAY 1) **PROBABLY** **SHIRAZ** **REIN** **ARMY**



RUTH GARBUS & JULIA TAOLOCK

WINDS OF CHANGING AND CHANGING CHANGING

SATURDAY, MAY 3, 8:30 P.M.

The backdrop here at Waking Woodens is composed of quartz crystal, and some have suggested that's why the long-suffering Montreal city residents sit through editorial and unpaid music and art. Don't underestimate the talents of Ruth Garbus and Julia TaoLock — the sister of Waking Woodens founder, yep, she is. Ruth Garbus, who plays multiple instruments, is a multi-talented musician. It's not just the music, it's the way they perform. **GOING TO THE SUN** (MAY 1) **PROBABLY** **SHIRAZ** **REIN** **ARMY**



CYMBALS EAT GUITARS

DISORDERLY, CAPTIVITY

MAY 1, 8:30 P.M.

It's appropriate that Cymbals Eat Guitars have their name from a Lou Reed song, explaining why he didn't want a lot of cymbals on the Velvet Underground records. "You know, 'cymbals eat guitars,'" said [the New Jersey-based band's] second manager, [the Velvet] — they took care from those classic indie-rock bands such as Built to Spill and Huskies. But CEBG, otherwise known as Cymbals Eat Guitars, is a band that's growing more popular. **GOING TO THE SUN** (MAY 1) **PROBABLY** **SHIRAZ** **REIN** **ARMY**

Noting the success of the Thing in the Spring, they decided to give a Winoesque music fest a shot.

The first Waking Woodens ran for 12 days in 2001 — not even remotely over the same 12 days as that year's EDUF.

"That probably killed our attendance," admits Raegan, speaking from Waking Woodens' command center, the Monkey House.

The inaugural WWF festival featured one showcase per night, all at the Monkey House. The acts ranged from local singer-songwriters and rock bands to more far-out shows in the spirit of the OMF, carried by the likes of local experimental composer Greg Dots and local techno-bass NMA. Tipsos and the now-defunct Mars Byrned led indie synth-pop band Future Islands anchored WWF, headlining the first more months before releasing their 2001 indie-rock record, *The Life*.

"I think we managed to have every genre that year, except maybe hip-hop," says Raegan, adding that WW5 will correct that omission.

"It's funny" adds Brian Nigle, 35, a member of the core Waking Woodens crew, "but all of the music we have this year, we don't really have any jazz, which



IT'S BECOME PART
OF THE CITY'S IDENTITY.

SETH LEONARD
WINOESQUE MAYOR

was sort of the whole reason it started." Nigle carried a night at the original WW.

The following year, Raegan and Marandinos wisely decided to move the festival to early May so it didn't conflict with EDUF. The reevaluation of Winoesque had yet to take hold in 2002, and numerous angry attendees still found the (then) City's music circle. For WW2, Raegan and Marandinos used those spaces, including the former Spotlight Gallery and what is now the wine bar under. They also commandeered the Winoesque Units at Methodist Church, the Block Gallery — now Scout & Co. — and a handful of smaller spaces. Waking Woodens began to take shape.

"It made downtown Winoesque more a little more alive," recalls Raegan of WW2. "Like, instead of a bunch of people smoking at foot of the Monkey, there were people smoking all around the city," he jokes. "It felt more like a festival." says Nigle, noting that 2002 headliner such as the likes of the Laysan and Death Vessel helped raise Waking Woodens' profile.

That was also the first year Matt Rogers was involved. Formerly James Taylor's assistant tour manager, Rogers, now 30, had

he extended the fest to highlight factions of the local free-past and experimental music scene that he described as diverse by Vermont's highest-profile festival.

"It's not really an anti-Jazz Fest thing," Niglepoints out in a 2004 phone interview with *Seven Days*. "It's really just a chance for us to do our own thing. [EDUF] can do that thing, and we'll just have all the bands who dip through the cracks."

OMF was a modest if overlooked success. But Niglepoints decided not to build the festival the following year. Enter Paddy Raegan and Nick Marandinos.

While the OMF was a gone-to precursor to WW, the festival's concept was based on another regional event, the Thing in the Spring. That first issue on underground music and was the form of Peterborough, N.H., in much the same way that Waking Woodens now unfolds into Winoesque. Raegan, 31, and Marandinos, 34, had been booking shows in the Burlington area under the banner of Augustus Madsen.

PHOTOGRAPHS BY JASON LANGE FOR SEVEN DAYS; TOPS: JASON LANGE FOR SEVEN DAYS; RUTH GARBUS & JULIA TAOLOCK: JASON LANGE FOR SEVEN DAYS; CYMBALS EAT GUITARS: JASON LANGE FOR SEVEN DAYS

Still Spinning

Local classical musicians are putting out more CDs than ever

BY AMY LILLY

A funny thing has happened to the classical music world over the past decade or so: It is becoming an compact disc recordings. This realization recently struck Shelburne pianist Paul Orgel, a critic for the past seven years for *Resonance Magazine*, a leading classical-musicology review journal. The night or so reviews Orgel writes per issue cost for only a fraction of the nearly \$60 per release *Resonance* covers every two months, he says.

The observation is not just Orgel's. There is widespread agreement that no one can keep up with the production of classical CDs. As Anne McDuffie, classical critic for the *Washington Post*, wrote at the end of 2003, "There are more CD releases out than ever, from more and more labels... Keeping up with the stream of new releases is like trying to drink from a fire hose."

That overflow has nothing to do with the market. CD purchases have been on the decline for years, according to stats kept by the Recording Industry Association of America. Downloads are declining, too and may soon lose their majority share of the market. The only growth has been in streaming. (RIAA's 2004 assessment shows that downloads made up 37 percent of the market, CDs 32 percent and streaming 27 percent.)

The classical world's trouble is more than 2 percent of the overall market, is "continuing to drop" according to local authority Stephen Stratos of *Resonance*, who runs the classical recording business Divine Art Recordings Group from that town and his office in London. "But when it comes to the people producing the music," Stratos adds, "there's more than ever."

Vermont musicians haven't shied from the trend, and the result is that local audiences can explore a wealth of CDs produced in the past few years, some of which are nominated here. Those musicians have a few opinions about why the CD persists, too — beyond the obvious reason that classical's relatively older audiences are more comfortable with the format.

"It's this tangible evidence of your playing at its best," says Orgel, who, when planning his most recent recording, Suk, Chaconne & Reger: Piano Music,

envisioned it as a CD. Released on the label MSR Classics in February, Suk features three beautifully played, meditative and moving solo works from the late Romantic era that the pianist writes in the liner notes, share elements of modernism and an introspective mood.

The deluge of review CDs has made Orgel "question the need for any more music," so he adds his own recordings to the list only when they bring something new to light. The works on Suk have rarely been recorded. Orgel's 2005 CD *Musik From the Holocaust* also has

for signed copies, says Amy Caldwell, marketing director for the Vermont Symphony Orchestra. Violinist Anne Lavoie (VSO's music director) and cellist Sharon Rubenstein obliged with a signing ritual when the couple's CD *Triple Double*, came out in 2002. The VSO's only full-orchestra recording, *Triple Double* features three recently composed double concertos for violin and cello. One is a lively commission for the occasion by the VSO's new music adviser, David Luskay.

Not Luskay, director of the professional vocal ensemble Counterpoint

Though many of the group's previous recordings were made with the label distributor Albany Records, *All Mixed Up* will be self-produced. This DIY approach is an increasingly cheap and easy way of producing CDs and accounts in part for the rising tide of classical recordings. (More and more academics are forming their own in-house labels for the same reason.) Low says the recording will still cost the group \$34,000 to produce, including buying rights to individual songs, and the final product is not likely to make a profit. Then again,



an unusual angle. It features works by composers who were killed in that World War II genocide. And Selected Works for Flute and Piano of Louis Moyse, his 2002 collaboration with Manchester flutist Karen Kovra, showcases renowned flutist Moyse's little-known talents as a composer.

Increasingly, CDs act as musicians' "calling cards," Orgel suggests. For pianist Annemike Speelstra of Sharon, that happened without her planning it that way. Her 2000 CD *Tonara*, featuring solo works by Schubert and other Romantics, got her on ongoing gig writing for the European piano magazine *Pianoworld*, she says.

CDs are also potentially useful to audiences as concert tickets. "Every time we get a visiting artist, they come with their CDs, and people stand in line

and an associate professor of music at Saint Michael's College, says the group uses CDs mainly to raise awareness. Counterpoint has made 10 recordings during its 18-year existence. "I'm most interested in making for 'Wormtaters,'" Low says, but "people always come up and buy our CDs at our concerts. There is some pressure from audience members who still want a physical CD."

Counterpoint is currently raising a Kickstarter campaign to fund its 11th recording (Low's second with the group) called *All Mixed Up*. Counterpoint sings the music of Peter Seeger. Nearly all of the album's 20 songs — mostly tunes by Seeger, plus some South African folk songs — are arranged by Robert DeCormier. The Counterpoint founder and former director was a longtime friend of Seeger, who died in January 2004.

he adds with a chuckle, "Everything arts organizations do is a loss."

Recording is "never a money maker, and you can't look at it that way," agrees Drew Willis, who directs the women's choral group Bella Voce and the newest, mixed-group Sekura Vocal Ensemble. Instead, Willis says, recordings give the singers and audiences alike "a sense of the real value of the music we create."

Bella Voce has self-produced five CDs, two of them in 2004. *Songs of Hope and Freedom*, a compilation of DeCormier's compositions and arrangements — some about abolitionist Harriet Tubman — appeared last May. Seven months later, the group made *Tapestry of Song*, a wide-ranging song collection celebrating its 10th anniversary. It includes collaborations with InterBrass and two Canadian women's choirs.

Increasingly musicians are simultaneously releasing their CDs digitally. M&M will make Orgel's *Isak Chassner & Roger* available as a download and stream at year's end. Counterpoint and Bella Voce use CD Baby, an online distribution hub that sells albums in CD and download formats and links customers to access on major streaming sites.

So far, the classical world isn't any happier with the dominant streaming service, Spotify, than the rest of the music world is. Vermont harpist

But not everyone profites the physical format. More and more musicians, says Caldwell, are uploading their performances and recordings to streaming sites such as *Internet Archive* and *SoundCloud*. And many are listening digitally. Lave, who has a collection of 1,100 CDs in his office, has stopped purchasing them; he now subscribes to Spotify, creating playlists for his students on the free version of the service.

Spotify is Orgel Kever's only source for music these days, too. "It's convenient — it's right in my pocket," she explains. She acknowledges that digital formats don't yet sound as good as compact discs — "The sound is compressed, and you don't get a true dynamic range," she says. But this summer Kever will produce her next recording, of French composers' works for flute and piano exclusively as a download.



Rebecca Kniffman used CD Baby to distribute her 2012 solo album *May* — on the *Edge of Silence*, a collection of works by Debussy, Schumann and others, most transposed for harp. When customers use Spotify to stream her tracks, she receives "a penny for every stream," she scoffs. "If you're a musician trying to make a living, it's very hard."

Fortunately, the streaming world is constantly evolving. Sutton cites Naxos' new streaming service, *ClassicaOnline*, which already contains the distributor's sizable subscription music library. The service promises musicians a 50-50 split on returns and provides full, downloadable liner notes. That CD component, hobbled by many interviews for this article, seems uniquely suited to classical music's historical depth and scholarly breadth.

IT'S THIS TANGIBLE EVIDENCE OF YOUR PLAYING AT ITS BEST.

PAUL ORGEL

So is the CD fading out? *Fragile* editor and publisher Joel Flagler says that Naxos, the country's biggest distributor and the source of at least two-thirds of the magazine's review CDs, recently told him it will stop sending CDs within the next six months. After that, Naxos will make only downloads available to reviewers. Flagler estimates the CD will survive "at least another five years, and possibly much longer." After all, he says, vinyl records are making a comeback, even in the classical world. *Fragile* recently reviewed some

new titles that "CDs will never disappear" because they are such a handy gift. Otherwise, he adds, not all CD donors' good gifts. "You wouldn't really give a person the complete works of Anton Webern," he jokes. But any of the CDs mentioned here would make an engaging and treasured present for classical music lovers. You'll just have to look for them online. ☺

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Pointe of No Return

Former prima ballerina Wendy Whelan reinvents herself as a modern dancer

BY AMY MELISSA OVERSTREET

DANCE

In 2012, the *New York Times* dubbed Wendy Whelan "America's greatest contemporary ballerina." Last fall she had danced to her devoted fans and concluded a three-decade career with the New York City Ballet. But the 47-year-old artist wasn't bowing out of the dance world just yet. For her next act, she aimed to reinvent herself as a modern dancer.

Trading pointe shoes for bare feet, Whelan explains, "I wanted to take the bridge to the next place, and I knew it would entail controversy or modern dance. I knew it wasn't going to be ballet."

For her inaugural post-retirement project, Whelan handpicked four young male choreographers and tasked each of them with creating a duet for himself and her. The result was a suite of dances titled *Ruthless Creature*. The program

premiered at Jacob's Pillow Dance Festival in 2008, then took a hiatus while the artist endured reconstructive hip surgery and months of rehabilitation. Now Whelan is back in full swing and touring the first *Goat* with her fellow dancers. They bring *Ruthless Creature* to the Phipps Center for the Performing Arts this Thursday, April 30.

"Nietzsche has proclaimed that life is suffering with his veracity and grace in 2004 [late we had a chance to witness a ballet superstar beginning the next chapter in their dancing career]," writes Phipps executive director and CEO John Killyack in an email. A former dancer himself, Killyack calls Whelan "one of the greatest ballerinas of our lifetime."

Reached by phone on her tour, Whelan shared with *Seven Days* about her new adventures in contemporary dance.

SEVEN DAYS: How is retirement from ballet and what do you miss most about that career?

WENDY WHELAN: I miss my friends. Other than that, I'm really thriving and loving the new life I have right now. I was loving exploring new stuff, a lot of which is teaching. I haven't been a teacher before, really. And I'm loving my new collaborations. I'm challenged by the new stuff, but that's kind of what I wanted.

SD: How is your hip?

WW: My hip is good. I will turn 48 in two weeks. I have a little arthritis in my body, which is expected. So that's really all I'm dealing with right now. My hip surgery was a tremendous success, and now I have to deal with the age part. I got onstage last night and realized I am just really lucky to still be able to do what I do.

SD: You were quoted as saying that *Ruthless Creature* is the "stopping stone to your future." How did it all come together?

WW: I met Kyle Abraham and Brian Brooks during a collaborative performance. I had known Kyle and was a huge fan, and then I met Brian and was totally taken with him. I knew I wanted to work with these two. At the same time, I had been taking ballet class with Joshua Beersbach without realizing he was an incredibly talented choreographer and contemporary dancer. Then someone introduced me to Alejandro Cernudo, and I was smitten. I thought he was an incredible fourth part of an evening of unique voices. So those were my four choices. I needed to find choreographers I was drawn to, that I wanted to spend time with, and who were also still

performing and willing to perform with me.

SD: What were you looking for in choreographers?

WW: I am not necessarily someone known for my contemporary or modern dance vocabulary, and I didn't want them to enter to me. I wanted to dive into their world. I didn't want them to try and make me look good. I wanted them to challenge me, because this project is about learning and exploring for me. Helping me get across that bridge. I really wanted to transform with this experience.

I REALLY WANTED TO TRANSFORM WITH THIS EXPERIENCE.

WENDY WHELAN

SD: Are you transforming?

WW: Yes, I was three days after 30 years of professional ballet, there are certain things I can't change about my uniqueness, but I was trying to be as open book, as I took the work home, practiced it, and I really struggled with each piece in different ways to develop myself. I started to get a grip and a grasp on the ideas and found myself to them to a degree where the choreographers were pleased.

SD: How does it feel to toss the pointe shoes and dance barefoot?

WW: I was a ballet dancer for so long, and there is a certain amount of being taken care of, and safety—the company sort of protects you. And I protected myself to dance for them. I would never have danced barefoot before because I didn't want to hurt my feet. So now I feel much more freedom to try anything. I have an injury streak going on now, and I'm just trying to take everything, whereas before I was on a

strict diet of ballet. So I feel like a little bit again, which is fine! It's not a joy—there is some awareness, but the counter is that it's fun, and I'm free!

SD: How do you know when you've performed well?

WW: I enjoy feeling transformed by a performance. I have had experiences during my ballet career where I would be depressed or nervous, and I would come out from performing and I was happy and relaxed! So it sort of takes you into a zone, and it can be meditative.

SD: Of the many roles and characters you've danced and portrayed, which is your favorite?

WW: I've had an incredible amount of new roles made [for] me. And I love all of them. But from the start, there was a role I connected with and fell in love with, and it fit me like a glove. It was a ballet called *The Cage*. It really was my first foray into modern ballet. It was like, you know, you can make these angles and have this angst and be this other being, and have this ferociousness and find this beauty in this ugliness. It was the first time I could really go for a character with everything I had, and it was a big step for me.

SD: How has your view of modern dance changed over time?

WW: At one time during my career, probably 10 years ago, I was being considered the "modern ballerina" and I was afraid of this title. It upset me. But now I'm kind of this kid with this title. I think it's really great. And I'm taking ownership of who I am and not shying away from things anymore. **SD**

INFO

Acrobatic Creature featuring Wendy Whelan with Kyle Rozema, Devin Brooks, Jordan Berenski and Alejandra Cusumá Thursday April 22 7:30 p.m. at Virgin-Memorial in Burlington. \$25-80. nymcoastering.com





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Go Tell It

Theater review: *The Mountaintop*,
Vermont Stage Company

BY NICKOLE HIGGINS BRIDGEM



Ming-Na Wen as Coretta and Gerrit Alcorn as Dr. Martin Luther King Jr.

THEATER

Karen Halls' *The Mountaintop* is a fierce, sweet call to action. The playwright employs a touch of magical realism to reimagine Dr. Martin Luther King Jr.'s last night on Earth. Her fictional conversation between King and a chameleon at the Lorraine Motel in Memphis, Tenn., addresses race with both humor and gravity—and understated precision.

Vermont Stage Company's production of the 85-minute one-act, directed by Cristina Alcorn, focuses more on the deep social messages of Halls' play than on the humorous dialogue between a very human King and a joking, attractive and seemingly invisible woman. Julie

Gerrett as King and Ming-Na Wen as Coretta give outstanding, nuanced performances. Though any material would likely sing in their capable hands, it's clear these actors care about the work and the characters they portray.

Tyler imbues Coretta with an exciting undercurrent of electricity, so that her silliness and sass always seems to have a purpose. Gerrett's gravitas and vocal control—harnessed over a career in classical theater—make it easy for the audience to invest in his credible performance as the civil rights leader. He shows us King's dogmatic determination to organize another march on Washington, but also the vulnerability of

a middle-aged man concerned with his looks as well as his legacy.

Entering the theater, the audience is greeted by a recording of King's "I've Been to the Mountaintop" speech played just under conversational levels. His words slip into pauses and sometimes choke the words of pushover chatter. With the recording, Alcorn and sound designer Martin Goodie give their production a sense of immediacy. The play begins when that speech at the Mason Temple ends.

It's April 4, 1968. The first cues of lightning and rain give the month's Room 306 an eerie, ominous ambience. The set, designed by Jeffrey Madarone, has the

look and feel of vintage coral-colored chaiseurs, from the indelible prints on the wall to the neat but worn-looking spreads on the twin beds.

For the first few minutes of the play, the audience witnesses the great man alone in the room. He looks the door and checks under the beds and in drawers, he examines the phone for a tap. These drawn-out scenes from some audience members, with the realization sinks in that King's actions are based on fear and the assumption of FBI surveillance.

King calls for coffee, which is delivered by a young hotel maid named Carole, played by Tyler with vivacious

**WHEN KING ASKS
THE AUDIENCE
"CAN I GET AN AMEN?"
IT'S NEXT TO
IMPOSSIBLE NOT
TO RESPOND.**

charm. King visibly relaxes in her presence and is obviously attracted to her. Carole appears somewhat in awe, but her manner is more self-assured and further than one would expect from a maid. King delays her departure, asking for a cigarette. She relents, saying, "Now, now, Preacher. King. You 'bout to have my boss up there?"

Much of the conversation in the first half of the play highlights the generational and dissimile between King and those he sought to lead. As much as she expresses her admiration, Carole is also angry and impatient, telling the leader that marching is not enough. "Walkin' will only get you so far, Preacher King," she declares.

King plays along — until he begins to suspect Carole of being something other than a maid. He asks her, "So, if you were me, what would you do?"

In response, Carole dons his jacket and plants her bright white socks in the tired black leather of King's shoes. She looks at Carole designer Catherine Vigne surely intended her to look like a child playing dress-up. Carole assumes King's contrived style. At first it's just fun to hear her imitations, but soon her position carries her away. Near the end of her emotional diatribe, voice rising, she says, "I'm sick and tired of being sick and tired, and today is the day that I tell you to lift the whole mass! But not with your hands! Not with your guns. But with your intentions!"

Carole tries to cover up her obvious power and intelligence with an eruption of goofy profanity, but the moment still offers us another clue as to her true identity. Her "just folks" humor affects the darker moments, as when King brings up Larry Payne, a 36-year-old killed by police in March 1968 after

King marched with sanitation workers. Today, less than a year after the events in Ferguson, Mo., and other cities have reignited discussions about race, Payne's story has a profound resonance.

Midway through the play Carole's true purpose is revealed. At first it's a heartwarming moment that lets the playwright's feminism show through, then it takes a darker turn that can't be revealed here. Suffice it to say that the civil rights leader is forced to face his impending death. Tyler takes the audience — and King — through every stage of his process, from beginning for more time to heart-wrenching grief to final acceptance.

Near the end, the leader asks who will carry on his work, and Carole grants him a view into the future. Together, King and the audience watch a montage of scenes projected on the wall. It begins with Memphis burning and passes through 50 years and as many images, ending with President Obama's triumphant election in 2008. (Half's play was first produced in June 2009.)

During the montage, Carole repeats variations on the phrase "passing the baton" more than a dozen times, making it impossible to ignore. Half's intent. At the last emotional moment, it seems as if the Martin Luther King Jr. himself passes the baton of race and death to indirectly to the audience. "This baton is no longer the burden my image can bear," he says. "For you are the children, the new carriers of the cross. I beg you, implore you, don't give in and lose it!"


When King asks the audience, "Can I get an amen?" it's not to be impossible not to respond.

On opening night, the audience gave *The Mountaintop* an immediate standing ovation. This is a play for our times. Half's movement tragically may not have answers, but it invites a discussion about how humans deal with hatred.

It is in this spirit that Vermont Stage Company will hold "talkback" sessions after every Thursday evening performance during the show's run. Anyone who sees the production on another day is encouraged to return and engage in the discussion. ☐

INFO

The Mountaintop, written by Horton H. H. directed by Christine Wilson, produced by Vermont Stage Company through May 30. Wednesday through Saturday 7:30 p.m.; Sunday 2 p.m., at Playhouse in Burlington. \$25-70. 370-8740



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The Restaurant Week Diaries

Seven Days eats Vermont in prix-fixe style

BY SEVEN DAYS STAFF



Top Left: Pop



Left: The Grinch; Top Right: Pop

Right: Seven Days

Can you believe this is the sixth year of Vermont Restaurant Week? For more than half a decade, Vermonters have been sipping (and lunching) on prix-fixe meals around the state. Half of our weeknights are a little thicker than they were back in 2010, that's the price we pay for the culinary excellence surrounding us.

This year, a record 115 participating restaurants have made it harder than ever to choose where to feast. Would it be the James Beard-nominated restaurant offering its entire menu? The Woodstock restaurant introducing a new Christmas concept? Who could resist the draw of a Burlington classic serving up three courses of this great? Seven Days staffers forced out to try a sampling last weekend, ate heartily and tried to write about it. ☺

My Many-Colored Dinner: The Daily Planet

13 Center Street, Burlington | 802.554.4747 | dailyplanetvt.com

It's fun to have fun, but you have to know how: Daily Planet chef Justin Nagler appears to be an expert this \$50 "Sense-tasteful Week" menu features three

courses, each with three options sporting titles and themes that do Thorstein Bunde proud.

Half a dozen drink specials also toe the line between food and frothy. One Pop, Two Fish is a vodka and soda with a subtle vegetable flavor and correspondingly vibrant shades. Two Swedish Fish float near the surface. Yorta Turtle Tea is a peachy Long Island iced tea flavored with Earl Grey and dressed with a puff of cotton candy.

The Thing One course kicked off my meal with a literal bang. Pop as Pop is a presentation of three watermelon cubes crowned with tangy whipped cream. Recently, a few strands of wisteria walked in puddles of hops-infused balsamic. Pop rocks among them ensured that each bite had the crackling bits of a thunderstorm.

The merloterie sliders called Little Luck Lakes Duck were far from a tongue twister on the plate. The sweet carrots were filled with house-cured duck legs and maple-roasted duck legs were comfort personified.

Most chefs revolve Green Eggs and Ham by adding some points to an egg dish and calling it a day. Nagler gets more creative with his Thank You, Sam-I-Am,

cracking crisp-topped cubes of braised pork belly with semolina. The tiny flying fish roe, dyed green with wasabi, certainly qualify as "green eggs." The pork centers between lip-smacking greeny fried oysters, all presented in a pool of green apple-miso mob, with a side of wasabi-flavored salsa salad.

I've been obsessed with eating "meat heart" ever since I first heard Bone Broke flatter the words in How the Grinch Stole Christmas. Now I get to try that dish — actually pork centered, coffee-beans short rib — covered in wine-pistachio pesto. The "beef" fell apart into silky pink strands atop a truffled potato hash dressed up with house-made Smoked Blueberry sauce was the plate's greatest innovation, fruity and smoldering as promised.

The party ended with a pair of whimsically plated sweets. Frauds of the Truffle Tree looks like home-made chocolate Mimi's (plated in a swirl of passion fruit cream and orange marmalade). I Call This Game "Fun-tastic!" is a surprise, but not in a bad way. I won't say more. That would ruin the fun.

ALICE LEVITY

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SIDEdishes

BY HANNAH PALMER BOHN & ALICE LEVITT



The eggplants at Central Market

Baguettes & Beyond

FOR ANTHONY MARKET AND RESTAURANT OWNERS IN BURLINGTON, BAKERY ASSOCIATE AND HIS brother-in-law now owners, took over the lease at Burlington's 242 North Woodstock Avenue from

99 Asian Market Eatery in February. Experienced business owners, the pair opened their first **CENTRAL MARKET** store of Asia centrally three years ago in Watsoo. They also own three bread-baking and human schools in Vermont and Pittsburgh, NY. So why didn't their new

Central Market location open until April 19?

"We did renovation to everything. Everything was new — the walls — a very thing," says Adhikari.

For customers, the wait may well be worth it. Born in Bhamo, Adhikari is ethnically Nepali, and has wide-ranging market features. His Asian foods alongside Indian and Vietnamese offerings. The front section offers up Vietnamese products: flavored tropical cakes and jelly, as well as Indian loaves. The produce selection ranges from dragon fruit and tangerine. Their eggplants to honey subcontinental butter naan. Dried meats, the meats, either Adhikari Indian Karahi chips come in flavors including Masala Manch and Rajasthani-style Green Chutney.

For customers who would be best in a kitchen full of exotic ingredients, this Central Market also has a restaurant. For its first month

and a half of service, it will serve an *abridged menu* that includes dishes in some categories, including the Asian Vietnamese banh mi that were the specialty of 99 Asian. Other dishes include Nepali and masala, samosas, curries and Indian beryon.

Adhikari modified his menu on the one he presents offered at their restaurant in Nepal. "We pretty much take out a little bit from that," he explains. "I ask them to send little bit of menu." He notes his access to uncommon spaces, which allows him to introduce flavors most Vermonters have never tested before.

When the culinary options expand, probably in late May or early June, Central Market will debut a buffet. And diners new to the eatery will have a chance to sample their way across Asia without leaving the Old North End.

—A.L.

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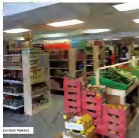
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The Restaurant Week Diaries 49-50

French Connection:

Tourterelle

3625 Essex Allen Highway (Route 7), New Haven, 802-633-0201 tourterellevt.com

For the first night of Vermont Restaurant Week, I like to get out of town (Burlington). So I invited three friends to accompany me on the 45-minute drive to Tourterelle, which gave us time to recall previous meals and anticipate the next one.

Tourterelle's gorgeous One building is also a three-room inn. In the entry, a seating hostess — usually co-owner Christine Saeli, wife of chef Bill Saeli — greets guests and whisks away coats. We were happy to rid ourselves of winter layers and settle in at a window table. The rolling Adirondack County

the creative ingredients put the salad quickly disappeared.

My Crispe Sausciomere was a dairy-filled pasta-like rolled with andouille sausage, roasted peppers and smoked mozzarella. This app has two surprises: a jiggly poached egg on top and a tiny nest of dressed arugula on the side. The collective taste and mouthful of



Crispe Sausciomere



Chashu Pork Chow

the dish made me happy, especially salty and smoky, creamy and chewy, with a crunch of spring green.

The Sausons de Cogillie St. Jacques was a bit far different: sausage served in a clamshell-shaped dish, tiny chunks of scallop nestled in.

Myoide was juicy and powerful, if still a little brown. Inside, we soaked over the graceful architectural details of our sage-green dining room.

Our server was warm and efficient, a Euro approach that matched Tourterelle's "fusion of classic French dishes made with local Vermont products," according to its website copy. We ordered a Côte de Provence rose and wound over our food options. Three of us decided to get one \$40 VTZW entrée each, while the fourth went rogue and ordered a house specialty, the beefsteak.

No sooner had the basket of rolls been greedily attacked than our appetizers arrived. The Tourterelle salad is a familiar one on Vermont menus: arugula, arbutus, cranberries and roasted pecans with Vermont Creamery Boursin Double-gout cheese and balsamic vinaigrette. We found that the vinaigrette's acid somewhat overpowered

what tasted like homemade responsiveness. The menu also means jalapeño, vanilla oil and fresh lime, but I didn't detect any heat. This was a refreshing, elegant course of course.

Of our three entrées — a classic butter-burger steak with potatoes and carrots, a rich mushroom risotto, and a grilled Arctic char — the fish was the most perfectly crafted. Served on a bed of roasted balsamic quinoa with lemon-scented vinaigrette, the char was meltingly tender inside with a grill crisp jacket.

Dessert profited small portions of rhubarb tart, a lemony panna cotta and biscotti. I devoured the light, tart crêpe. My friends roared about the chunky crêpe, but I was too full to finish.

One of those days, I'm going to dine at Tourterelle and then head straight upstairs to bed.

FAMELA POLSTON

THE VERMONT WEEK DIARIES 49-50

SIDEdishes

CONTINUED FROM PAGE 43

Counter Culture

STOWE STREET CAFE
 COPENHAGEN, CT (REOPENING IN JUNE)

In recent years, Waterbury has blossomed into quite the culinary destination. With several stunning brownies and restaurants such as **RAW** or **THE NOOD**, **RESTAURANT 101**, the increase in restaurant activity and the summer, it's become a mid-week spot on any Vermont food tour.



But the towns doesn't have many places to grab a quick lunch and a fresh cup of joe. "Waterbury has been craving its own coffee shop," says owner **STEWART CASE**, owner of **WATERBURY STREET CAFE**, who plans to open a new cafe at 29 Stowe Street in June. "It's a need we haven't really filled."

The cafe will offer an extensive selection of specialty teas brewed to order and custom-roasted coffee from nearby **ARAC CAVALLA & CO.**

Food will be ordered at the counter and skew healthy, simple and local. "It's really inspired by what we eat at home and what we try to find our kids," Greiner says.

Offerings will include juice bar staples such as freshly pressed juices, smoothies and protein bowls, as well as baked goods and from-scratch soups, salads and sandwiches — any item that can be prepared quickly for families on the go. "We really want to offer fresh, locally sourced options," Greiner says, "and while we have a tremendous number of great restaurants here in Waterbury they don't always fit the need for

work from local artists, available for sale. "There's a lot of really great [art] out there that just sits in place has access to," Greiner says. "We want to make it more accessible, so we're planning to function out so much as a gallery but as a boutique."

Greiner says the cafe started with a conversation at a Waterbury art pay up. "Everyone is down gets super excited for the summer arts fest, and we wanted to have a place where that spirit lives year-round." She'll keep the walls clean and neutral so the art can shine, and plans to occasionally host live music on the weekends.

Tucked beside Bridgeville Road, the cafe's downtown space was most recently used as an upholstery shop before that, it was home to the Mid State Bowling Alley, and Greiner has restored the floor so that two of the old lanes are now visible.

"I think this is the first time since the 1960s that people will be able to see those lanes on the bowling alley floor," she says. Greiner is excited to revive the shop as a community meeting place, she adds — one that doesn't revolve around alcoholic beverages. "Waterbury" is a really cute name," she says, "but we also need places that aren't a bar!"

—H.P.E.

CONNECT

Follow us on Facebook for the latest news and photos! **Alisa Levitt**, Greiner's sister and **Hannah Palmer** (open 2015) will be joining.

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The Restaurant Week Diaries

Comida Bella:
Ariel's Restaurant

25 Stone Road, Brookfield 216-3669 arielrestaurant.com

As one approaches the town of Brookfield—which is more hamlet than town—Route 45 turns from pavement to dirt. The road follows a graceful bend into the village, marked by a historic floating bridge that's long been under construction. It spans Sunset Lake, still white with ice when we visited during Vermont Restaurant Week.

Just ahead, Ariel's Restaurant stands amid a cluster of stately old houses. Aside from a sleazy B&B, it

seemed so scattered with spring greens and parried, sautéed, gratified chiles and gums.

Sounds vaguely Mexican, right? A couple Duberman and her husband winter in San Miguel de Allende, Mexico. This spring they brought a lot of the native cuisine back to Vermont, where Ariel's current menu is an experiment in fusing Mexican flavors and styles with high technique and local ingredients.

The first course brings roasted chard, corn tortilla and lentils rolled into this-shall-we-point-for-a-playful-take-on-the-classic-rapallo. Other options include potato—a green soup (dilled with chives) (olive-kernel corn) and chicken—and a sublime set of white duck confit ravioli swimming in lovely ancho chili broth.

The next course offers delicate, caramelized-skinned shrimp, ringed with droplets of cilantro-lime salsa verde and artichoke-shallot beurre blanc. Another option brings the softest braised pork shoulder (7 paired with a panned masa cake, both sitting in a pool of dark mole enriched with oases).

Dessert starts coconut tres leches cake with crisp sugared vanilla stripes, lime sorbet, cream and a bit of mango paste, which seemed to channel the very essence of the fruit.

After licking our plates clean, we strolled out into the cold darkness and bumped over dirt roads toward home.

HANNAH PALMER EGAN

Foie Galore:
Leung's Bistro & Café

713 Church Street, Burlington, 802-255-6666 leungsbistro.com

Sitting in the middle of perhaps the busiest restaurant on the busiest street in the busiest city in Vermont, eating a meal can sometimes feel more like an event than a meal.

Most area foodies are likely familiar with the classic Leung's Bistro & Café experience—professional waitstaff, reliably satisfying food, a dining room always filled with locals and out-of-towners. But for this year's Vermont Restaurant Week, the bistro's owners decided to rent it up.

Naturally, they rolled out all-foie-gras menus for both lunch (\$20) and dinner (\$40). To sample the substantial offerings, *Serve Dope* thought it would be fun to dispatch this culinary copycats, who may or may not have consulted Wikipedia to figure out exactly what the hell foie gras is and why it's controversially surrounded to rent it up.

For the similarly animated French for "fat liver" foie gras as the liver of a duck or goose that has been artificially fattened by force-feeding it for days on end. The feeding technique—known as gavage—involves sticking a tube down the bird's throat. It's been protested by animal rights groups and banned in much of Europe and California (where a court has since overturned the ban). It also inspired the Gawker headline "Foie Gras Is for Assholes," which later called the meat "the Abu Ghraib of poultry dishes" (So you're saying it's bad?).

On Saturday afternoon at the bustling bistro, I went with the Foie Gras Pig Noodle—a pig's snout smothered in strawberry-rhubarb—for the appetizer, and the Petit Barre Burger with truffle fries for the main course. Both came with small dollops of the headline food.



Petit Barre Burger



Main Course Foie Gras

Foie gras tasted like a buttery, nutty chicken fat, with the consistency of fat. I was surprised to find the portion on the burger charmed to what, to my untrained eye, appeared to be perfection. I had imagined it would come in large quantities, but its presence was subtle enough that my companion asked, "Is that the foie gras?" when the results were delivered.

The burger was petite, but once it got mashed up a bit, the foie gras made for a fun new topping. By the time I got to dessert, though, I'd had my foie gras fill and went with the old-fashioned maple cream bûche. Leung's has that one down pat.

As a human being with taste buds, I feel comfortable reporting that the foie gras experience was satisfying, in an "I would do it again but wouldn't go out of my way" manner.

But as a *new* reporter, I feel obligated to note that the poor creature that was force-fed to us we could add one more flavor to our beautiful planet could not be reached for comment.

MARK DAVIS



Foie Gras Burger



Foie Gras with Foie Gras

appears to be the only occurrence in town. Inside the dining room—all butterfly walls, slate-blue trim and tables set with elaborately white linens and blue-and-white napkins—results proved at an able but relaxed pace.

At 7 p.m. on Saturday the more buttoned-up a crowd had on a single server held down the front of the house along with Richard, the resident host and bartender, who has a tendency to choose your drinks for you if you'll allow him. Chef and owner Lee Duberman tended to the cooking, flanked by two helpers in her tiny kitchen.

At \$30 for three fascinating courses, the YTSW menu is a bargain. An extra \$10 summons buttered toast topped with a slice of glistening foie gras, grossly

The Restaurant Week Diaries BY JEFF



A View to Dine For: Waterworks Food + Drink

20 Wisconsin Falls Way Wisconsin Falls 70203 waterworksfood.com

When Waterworks Food + Drink won the Sweet Start Standdown, the dessert culinary competition that kicked off Vermont Restaurant Week last Thursday, I knew at least one of my three courses there would be stellar. So it was with high hopes that my boyfriend and I headed into the restaurant at the edge of the Wisconsin River.

The overcast day threatened rainfall, and I was a little worried the much-blogged view of the falls would be underwhelming. But the night sky was starry, serene, rolling, and impressive as ever as we took our seats along a wall of floor-to-ceiling windows. The bar area of



broccoli rabe, was decidedly more traditional — and less exciting.

As expected, we were in great bonds for dessert. The cinnamon-sugar-sauced chawanu with spicy chocolate sauce were expertly executed. But the banana trifla, served in a mason jar with dulce de leche and hazelnut shortbread, stole the show. For drinks, dessert and that view, we'll definitely be back.

CAROLYN FOX

Spring Fling: Starry Night Café

1370 Route 7 Ferrisburgh VT 05758 starrynightcafe.com

It's been years since I first made a mental note to eat at Starry Night Café in Ferrisburgh. You can't miss the small building that sits alongside Route 7 with the name printed in a whimsical font. (I'm a sucker for whimsical fonts.) So, when I began to comb through Vermont Restaurant Week menus earlier this month, I decided this was the year I'd try Starry Night (\$40).

The biggest surprise of the evening was how much larger the restaurant is than it appears from the outside. Two more dining rooms stretch behind the one visible from the road. We sat in a cathedral ceilinged,



the restaurant was lively, with people scattered on comfy couches and benches, but it would have been a shame to sit there and miss the night.

Refreshing, well-crafted cocktails — a also gin fizz for me and a tophit-based Warmer for Dave — gave the evening a strong start. My husband's appetizer was a beautifully plated assortment of charred beef and roasted carrots and cauliflower to dip in a bowl of smoky smoked cheddar. Though the veggies were uncrisply roasted and sautéed, the dish was downright playful. Kosher should be fun to eat, and the chef delivered.

That sense of whimsy carried over in my entrée, a generous portion of steak frites. (At \$24 on the regular menu, it made the 130 Restaurant Week deal an amazing value.) The tender meat, uncrisply cooked in its own, perfumed up when dipped in a punchy cheddar sauce. The skinny fries had the color and some ring of July's curly fries — neither much more than a wink from the kitchen. Dave's roasted chicken, with carrots and

octagonal root full of evening light. "It's like a garden, but inside," my boyfriend, Kevin, remarked.

Taking my cue from the pastel tulips on the table, I ordered the Spring's Heart (\$13), a necessary go-to fruit cocktail with strawberries. Notch Ditchery hepped gin. It turned out to be an ideal complement for my appetizer salad, which featured grilled, slightly crunchy asparagus, sautéed mushrooms and feta. After a bleak and chilly week, the fragrant strips of beef scattered on top were spring incarnate.

I usually order entrees for their sides, so when I noticed that the chicken roulade came with an asparagus-cheddar bread pudding, I was sold. The savory bread pudding did not disappoint, and the tender stuffed chicken also came topped with braised kale, a shalish mushroom tapenade and a small, perfectly formed

More food after the classifieds section. PAGE 45



Spring bowl

No Reservations: Hen of the Wood

33 Cherry Street, Burlington, 847 2434
henofthewood.com

Unlike other Vermont Restaurant Week participants, Burlington's Hen of the Wood didn't publish a menu in advance, but that didn't deter the hungry or the curious. By 5:30 p.m. on Saturday, the place was elbow-to-elbow with foodies prepared to pay \$40 per person for whatever the chef had concocted.

We tried to make a reservation, but no dice, so we were urged to come in early and try our luck getting seats at the bar. We did, and our wait was brief. Others employing the same tactics hovered around the bar like satellites.

This week, diners can mix and match from Hen of the Wood's seasonal menu at a reduced price: one small plate, one large plate, one cheese plate. "Just for fun," as our server put it, the staff had come up with a few decade-themed specialty cocktails. Revert the '80s with a Mai Tai; unleash your inner Duke with a '90s-style White Russian. I first frequented in the 1980s with a Trappist cheese, a pickled, frosty concoction of reposado



Hen of the Wood's mushroom fondue

tequila, cream and lime. After a few sips, the greatest hits of Blake Lewis and the News cycled through my brain.

The drink's sweetness, however, was outmatched by that of the crispy skate cheeks that started my meal. Battered in brown butter and surrounded by peas, the skate (apparently a cheeked fish — who knew?) was the picture of springtime. My wife opted for the seasonal set of the restaurant's titular main rooms, served atop toast with bacon and a quivering poached egg.

Her main course was hearty and autumnal, too: a thick pork loin

accompanied by rye, syncretic and celery root, with shabarb jus as a welcome reminder that spring has arrived. My hunger stunk — served with fresh basil, roasted red onion and Bayley Hazen blue cheese sauce — was the Pictorial ideal of "medium rare," and it was delicious.

In deference to the reservationists, we left shortly after the cheese course, the standard of which was a past great club of Consider Hardwell Farm's Beret, which played nicely with apple butter. But we could have lingered longer to enjoy the place's lively local and friendly staff. We paused to ask about the curious red metal contraption perched prominently on the bar. It's a hair shear — obviously. And now I realize how incomplete my home bar is.

ETHAN DE SIEFF

INFO

VERMONT RESTAURANT WEEK continues through May 2. vermontrestaurantweek.com

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And the Winner Is...

Waterworks Food + Drink takes the cake at the 2015 Sweet Start Smackdown

STORY BY ALICE LEVITT • PHOTOS BY MATTHEW THORSEN

Good news first: It's Vermont Restaurant Week! The event kicked off on April 24 and runs until Sunday, May 3. And last Thursday, a sold-out crowd of 400 attendees and a panel of expert judges selected the event's Signature Sweet at the Sweet Start Smackdown.

Now the bad news: The fourth annual Smackdown was the final one. Next year, Sweet Start will host a culinary competition, but with a new theme.

For the last Sweet Start, the Restaurant Week organizers invited back five all-star contestants who placed at least in the top three in a previous year. The other five challengers were new to the competition. Nerthe My Little Cupcake replaced all-star Battle Breads at Her of the Wood just two days before the competition, so new contestants ended up outnumbering all-star teams by two.

All 10 "bakers" were handicapped by the Sweet Start food rules, but voting was up to the guests—each awarded three gold tokens with which to cast his or her votes—and the judges.

Steps away from the registration table where guests picking up their tokens, Justin Galloway and Anne Marzec arrived up tiny tastings of their Good Gnomes chocolate. Based on Galloway's Colombian mother's Spanish language recipe, the buttery creation dessert, topped in intense raspberry sauce, earned its name: *Colombiana Good Gnome*.

Last-minute entrants Michelle Gyle and Stephanie Katsura turned away from their own My Little Cupcakes with aromatic huckleberry-chocolate cake pops topped with sea salt and homemade caramel.



Philanthropy, Anna Anderson, Jean L'Esperance and Anne Marzec

Right next door, Backstage's baking co-owner John Fiddling had the perfect antidote to the heavy pops: *Avoid a display of aromatic succulent plums, too. Yes, Dos, Yes, Leches Cake* was an ethereal treat, covered in refreshing chunks of mango and passion fruit.

Sweet Start's Lisa Curtis almost took home the trophy last year, and she was determined to do so this time with a *Méjange à Tiramisu*. Her dessert comprised three preparations of laminated dough, all served with a triple berry sauce. The progression begins with a base rolled in cinnamon sugar and ended with a survey berry-flavored pastry.

Brendy Allen of the Essex Culinary Resort & Spa pilled on the local ingredients

with a chocolate-potato cake filled with wild-card seasonal goat-cheese cream. A thin bark of pink popovers and bacon rose from the top of the bite-size layer cake.

The evening's most unlikely pairing came from Andrew Michonac of the Swanton Piehouse Cafe & Bakery. His *Junkhouse* centered on a poppy coffee flan atop caramel-covered puff pastry. Uncommon, yes, but the real surprise was the chopped walrus sales on top.

Waterworks Food + Drink's pastry chef, Noah Madden, represented the restaurant with a popular sweet from her regular menu: *The Fearless German chocolate cake* layered melt-in-peach essences



Fearless German chocolate cake



Colombiana Good Gnome



Good Gnomes

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158

PICTURE Hiss & Jerry's Codd Brewery and King Arthur Flour are among the companies featured in *See-Over us* and Jack Deering's documentary film about the role of values-driven businesses. *Film House*, Main Street Landing Performance Arts Center, Burlington, VT 05401. Price: \$65, \$40/membership. www.see-over.us

PETER AND JOHN started on Day 10. **PROFESSOR LUTEN**—a 1941 graduate of Johns Hopkins—was a great first-time abaker to have in Hartford, where a relationship between two brothers means a double go-around. Luten's Hotel & Theater Foundation welcomes 3-30 p.m. Nov. 7 pm. \$10. \$25 for food and recognition. Free for students. Call 518-75-00.

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found in children.

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PRENATAL CARE. Please, to be prepared! Call dad or the labor and delivery. Prenatal Medical Center, Burlington 538-8339 p.m. 515. info 433-8339.



Touchy Subject

If you think your adolescence was tough, try having raging hormones in the intensely oppressive culture of late-1960s-early Germany. In 1969, director Frank Wedekind explored this tension in *Frühling Erwachen* (*Spring Awakening*). Unfolding in its portrayal of sexuality and other taboo issues, the provocative drama never saw the stage until Wedekind started his own company in 1968. Limited releases followed in the United States and Europe, with theaters often censoring the material. Inspired by this landmark work, Middlebury College students stage *Spring Awakening*, taking audience members into a world that addresses head-on puberty, homosexuality, abortion and other sensitive subjects.

SPRING AWAKENING

Thursday April 30 through Saturday May 2, 1-30 p.m. at Wright Memorial Theatre
 Mountaineer College, 56 W. 10th, Ashland, Oregon 97520



Off the Cuff

In 1998, the television show "Where Late Is Early" (debuted on ABC with a hyped-up Drew Carey as its affable host. The premise was simple: Performers created characters, scenes and songs based on audience suggestions and cues from Carey, introducing viewers to improv comedy with a series of multiplatform segments: Cast members Colin Mochizuki and Brad Sherwood gunk up when the show left off with their Two Man Group song "Anchored by the second ocean liner chemistry, the hilarious ramp relies entirely on audience prompts. While the musical chapters didn't alter their themes constant. Andrew and

COLIN MCMEIK & BRAD SHERWOOD

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LIST YOUR UPCOMING EVENT HERE FOR FREE

ALL INFORMATION ARE TRUE BY WORDING WITHIN ON THE THURSDAY BEFORE PUBLICATION.
PUBLISHED CONSIDERED BY A. J. KENNEDY, NEW YORK, 1900.

ONLY MAILING MAILING LIST: info@www.vitalmail.com
 TO: LISTED MAILING LIST: THE NAME OF EVENT, ABBREVIATION
 BIRTH LOCATION, THE CONTACT PERSON'S NAME

CALENDAR EVENTS IN DEATH DAYS

LISTINGS AND NOTICES ARE WRITTEN BY **COMMUNITY CARE**. OTHER CARE EXPERTS FOR SPACE AND STYLE. OBSERVING IN COST AND OTHER FACTORS. CLASSES AND WORKSHOPS MAY BE LISTED IN EITHER THE CALENDAR OR THE CLASSES SECTION. WHO IS APPROPRIATE, CLASS ORGANIZERS MAY BE ASKED TO PURCHASE A CLASS LISTING.

Keywords: child sexual abuse; disclosure; self-blame

OUTLINE

07-066-9867-01A 6/11/14

CONCLUSIONS

11

With a thriving nightlife and cultural scene, Reykjavik Iceland resembles most big cities. One thing is different, though: the bicycles. Enter Gísli Marteinn Baldursson — a talk-show host, former city councilor and bike activist dedicated to sustainable urban planning. His plan, Green Steps for Reykjavik, increased ridership in the city by 1,000 percent in the past 10 years thanks to the implementation of a bike superhighway. Currently a Laub Fellow at Harvard University, Baldursson examines how this approach to pedal-powered transportation could benefit Burlington in "Making Room for Bikes in a Small Northern City."

GÍSLI MARTEINN BALDURSSON
Thursday April 30, 7 PM, at Artistik
in Burlington Price: free 345-5030
artistik.com



Satire for Hire

How does one react to losing his or her job? In Ethan Lipton's *etc.*, he penned *No Place to Go*, an Obie Award-winning ode to the unemployed. Centered on a seasonal playwright whose day job got outsourced to Mars, the work is inspired in part by the Brooklyn-based playwright and songwriter's own life. Backed by his "orchestra" of longtime bandmates Iken Levy, Vito Datarile and Ben Rugg, Lipton offers a first-person monologue rife with workplace woes. According to the *New York Times*, he does so with "the gift of seeing the everyday at just enough of a slant to slide the prosaic into prickly poetry."

ETHAN LIPTON & HIS ORCHESTRA

Saturday May 2, 7:30 p.m., at
Alexander Theatre Theatre Lyndon
Woods College 503-535-5854 745-2022
kingdomeuniversity.org

Switching Gears

NIGHTREPRENEUR COLLECTIVE SEMINAR

SEES LEGAL & FINANCES. Frank Pridett, author of the book *Starting and Operating a Personal Business*, Personal Consulting Center Inc., 3000 South Huntington St. 300-300-0000, info: 300-300-0000

community**GUESTCITY MEMORY CARE**

People with memory loss lived with their neighbors and coffee, chocolate and entertainment. Thayer House, Burlington 3-300-0000, info: 300-300-0000

dance**END OF SUMMER GARDEN PERFORMANCE**

Local artists perform in the garden at the end of the season. 300-300-0000, info: 300-300-0000

LEAFY LUNCHES. Local artists perform in the garden at the end of the season. 300-300-0000, info: 300-300-0000

WINEY WINELASS. After wine class, 22 guests with the New York City Ballet. 300-300-0000, info: 300-300-0000

arts

CLUB THUNDERBOLT. Opened for 100 years. 300-300-0000, info: 300-300-0000

DOCTOR WHO NIGHT. One of the best. 300-300-0000, info: 300-300-0000

films

PETER AND JOHN. See 300-300-0000, info: 300-300-0000

THUNDERBOLT MOVIE. 300-300-0000, info: 300-300-0000

food & drink**VEGETARIAN RESTAURANT WINE**

See 300-300-0000, info: 300-300-0000

health & fitness

WINE & HEALTH. 300-300-0000, info: 300-300-0000

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"WITH MY PAY, I DIDN'T THINK I COULD BUY A HOME, BUT WITH CHT IT WAS POSSIBLE."



Find out how Ashley was able to buy her home with Champlain Housing Trust at getahome.org/possibilities



Accelerated Summer College

At Saint Michael's College, you can get ahead in your college career with our on-campus six-week, eight-credit innovative instructional experience

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6 Weeks

8 Credits

You only have a matter of weeks to catch up on your degree and further your career plans. Make your summer count.



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DELIN COUNTY DANCE: Hosts Bobbie McIntosh James, Suzanne McIntosh and Barbara Spelman provide live music for newcomers and experienced dancers alike. All dances are social and taught. Instructors available 7-7:30 p.m. Tuesday 7:30-8:30 p.m. Wednesday live music 7-8:30 p.m. Thursday live music 7-8:30 p.m. Friday 8-9 p.m. live music. Info: 855-2229

DEEDS/DEEDS: Middlebury College students meet at the University of Vermont campus sharing many with coffee/tea. Meetups: local study and live music. Deeds/Deeds. Middlebury College 8 p.m. \$4-12. Info: 443-3868

environment

BEYOND GREEN UP GOLF: An informal link based round to help with more cleanup activities. Call to location: Middlebury College. Address: Middlebury College 8 p.m. \$4-12. Info: 443-3868

events

GROUP R SWAP: Pick up the spirit of spring cleaning and exchange clothing, household items and furniture. Group Friday evening Gateway Square Plaza Center, Johnson State College 8 p.m. Info: 833-323

HIGGINSVILLE COLLEGE ORATORATORY DEBATE: Open to all students and high school seniors. Debate topics include: Is it right to give out of control happiness? Is it moral to do so? Middlebury College 8-10:30 p.m. Info: 443-3868

WINTER BURLINGTON: Community group meets to encourage members to put on costumes and experience the spirit of winter. 210 College St. Burlington 7-8:30 p.m. Info: 443-4311. 855-2229-4444

film

BOBBY HOPE MOVIE: Conspicuous over a love of rock on picture. A discussion follows. Call for details: 210 College St. Info: 443-3868

CAUTION: VIDEO/VIDEO: High school students present a video film on various topics including: documentary, music, film, fiction and experimental. 210 College St. Info: 443-3868

PETER AND JOHN: A film about the lives of Peter and John. 210 College St. Info: 443-3868

food & drink

SPAGHETTI/SPAGHETTI: Neighbors catch up over plates of spaghetti and sauce at 210 College St. Info: 443-3868

YOGURT RESTAURANT: Info: 443-3868

health & fitness

BY THE WAY: A group of friends meet to discuss the importance of a group workout, sharing tips and more. 210 College St. Info: 443-3868

COMMUNITY YOGA: A group of friends meet to discuss the importance of a group workout, sharing tips and more. 210 College St. Info: 443-3868

LAZARUS YOGA: A group of friends meet to discuss the importance of a group workout, sharing tips and more. 210 College St. Info: 443-3868

YOGA: A group of friends meet to discuss the importance of a group workout, sharing tips and more. 210 College St. Info: 443-3868

kids

GROUP R SWAP: Pick up the spirit of spring cleaning and exchange clothing, household items and furniture. Group Friday evening Gateway Square Plaza Center, Johnson State College 8 p.m. Info: 833-323

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STORIES WITH MESA: Engaging members of the community to share their stories. 210 College St. Info: 443-3868

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united

OUR COMMUNITY OUR HOME: A group of friends meet to discuss the importance of a group workout, sharing tips and more. 210 College St. Info: 443-3868

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PHOTO: JEFFREY



Open House

Saturday May 16th
9:30am-4:00pm

Join us for raffles, complimentary express facial and hand peels from PCA, as well as discounts on all products and services!

20% off all products!

Hair Removal Specials!

\$100 dollars off any laser hair removal package.

BOTOX SPECIALS!

\$10 dollars per unit

Appointments for Botox available Friday the 10th and Saturday the 11th. (Minimum of 30 units in order to receive discount.)

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Did You Know?

There is a friendly, helpful and **FREE** eldersupport program, right here in Central Vermont.

SASH

SUPPORT & SERVICES at HOME

SASH (Support and Services at Home) is a state-wide program that offers a confidential & welcome space to support you where you live. These two folks want to understand you and your unique health & wellness needs, to connect you to a team of resources, and to help you stay safe, happy and healthy in your home. We partner together with YOU, your doctors, family members, Council on Aging, mental health agency and housing agency to make things smoother and simpler for you.

Call your specific community team (below) for info or to enroll (it's easy and FREE).

Berre:	Hillary & Jodi	622-9530
Montpelier:	Jan & Dorothy	223-0023
B. Montpelier/ Plainfield:	Kenneth & Ben	343-2219
Northfield/ Cabot:	Kenneth & Ben	343-2219
Waterbury/ Wardsboro:	Kenneth & Ben	343-2219
Randolph:	Dede & Cate	728-3310

OR ATTEND THE NEXT COMMUNITY INFORMATION PRESENTATION:

Waterbury Area Senior Center (Waterbury)	Mad River Valley Senior Center (Essex Green Place, Wardsboro)
Monday, May 4th at 1:30 PM	Tuesday, May 19th at 11:05 AM

PHOTO: JEFFREY

CCV COMMUNITY CHURCH & THE LARKS: Sing into it! First Baptist Church of Burlington 7:30-9:30 p.m. Free. Info: 654-8139

EDMUNSTON COLLEGE RING CHOIRHOLD: Student musicals pay tribute to the Persian music scene of the early 20th century with a program of works by Scherzi, Savitelli and Gounod. Spaulding Auditorium, Hagopian Center, Dartmouth College, Hanover, N.H. 8 p.m. \$10-12. Info: 603-646-0422

DIANA DISNEY & OUTLATE: The Massachusetts-based singer-songwriter teams to her Northeast Kingdom roots to lead a performance of rascally tunes (lead with lyrics) at Concordant Arts Center, St. Johnsbury 7:30-9:30 p.m. \$20-32. Info: 818-737-0390

EDMUNSTON FEAST & BOOGEY BOPPY: The New New Orleans celebrates the blues at a fundraiser for the Williams Foundation Vermont K-12 Group Teacher Exchange. Burlington Hotel, Union 7:30-10 p.m. \$6-12. \$40 per party. Info: 433-8303

PIEDMONT WORKSHOP: Outdoors in the woods! Make your own wood-and-string clinic. Burlington Valley Shop 9:30 a.m.-noon. Donations. Info: 273-4250

RIFFLE: Multi-instrumentalists Kristi Thwaitz and Julie Rynke deliver original songs alongside old-time New England and Appalachian music. Westfield Community Center, South Ferrisville 8 p.m. concert, 7 p.m. \$10 suggested donation. Info: 270-2218

RIFFON COMMUNITY COFFEEHOUSE: Local performers warm up the microphone for the upcoming Stage Project. Region Community House 7:00 p.m. \$4-8. Info: 944-6162

SLEEPING RED: See R10-1. Hardington Public Library 7:30 p.m. \$10-15. Info: 434-4065

THE SOUND INVESTMENT JAZZ ENSEMBLE: Hardington College is top talent swings into spring with a star-tripping performance. Concord Hall, Hardington Center for the Arts, Middlebury College 8 p.m. Free. Info: 433-2301

VERMONT CHORAL UNION: A cappella harmony in praise of the chorales of J.S. Bach by the "New" Union of Chorus of Hardington 7:30 p.m. Donations. Info: 234-0643

VERMONT FOLKLORE: Lou Korman conducts a concert of works by Korman himself and other Vermont composers featuring pianist Diane Huber. Chandler Music Hall, Lunenburg 7 p.m. \$8-12. Info: 733-8864

VERMONT STRING ORCHESTRA: MASTERPIECES: Perfect March 19th at 10 p.m. with next chamber music at 8 p.m. concert. Concerts by Brainerd Music Center and the Lyric Fire. Hardington, Burlington 8 p.m. \$10-15. Info: 663-8586

VERMONT VIOLINS - THIS CON BRIO: A concert for the Vermont Violins and their friends. Vermont Music 7:30 p.m. \$15. \$35 includes dinner package. Info: 241-4030

VERMONT VERMONT: AARP CHART DRIVER CLASS: Or visit again, 30 and up, learn to safely operate the vehicle while understanding the physical changes brought on by aging. McLean Library-Centerpointe Room, 1044 Lewis Center, Burlington 9 a.m.-1:30 p.m. \$20. Preceptor info: 443-8330

VERMONT VERMONT: AARP CHART DRIVER CLASS: Or visit again, 30 and up, learn to safely operate the vehicle while understanding the physical changes brought on by aging. McLean Library-Centerpointe Room, 1044 Lewis Center, Burlington 9 a.m.-1:30 p.m. \$20. Preceptor info: 443-8330

ON-STREET BICYCLE SKILLS CLASS: Cycles, looking to become more confident pedaling with traffic get involved in the spring bike tour and preceptor and more. Burlington Vermont Development Association, St. Johnsbury 10:00-11:00 a.m. Free. Preceptor info: 811-2000 ext. 102

SAT 2/14/13

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Together, we can reduce
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Visit 802QUITS.org or
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 VERMONT
DEPARTMENT OF HEALTH

 802
QUITS



calendar

TUE & WED

Adult

RAVE & TROUBLE STORY TIME At Warner Bookstore and Barnes & Noble, songs and stories. Story Public Library, Middlebury 10 to 12:45 a.m. Free. Info: 392-4203

CREATIVE TUESDAY At VASA, hands-on class strengthens writing/crafts. Kids under 8 must be accompanied by adult. Middlebury Library, Burlington 3 to 5 p.m. Free. Info: 662-0286

MUSIC WITH MR. COLE Singer-songwriter and puppeteer Chris Coleman encourages kids to sing and share poems. Burlington Libraries, Williston 10 to 12:30 a.m. Free. Info: 364-5878

PAINTED DOLMETS Kids ages 3 through 5 sing and learn German using song. Burlington Historical Library, Colchester 10 to 11 a.m. Free. Info: 384-3880

PROJECT COLLECTIVE DANCE & CRAFT Explore dance, craft and creative projects using materials ages 3 through 5 build literacy skills. Corning Alling Memorial Library, Williston 10 a.m. Free. Info: 438-4389

STORY EMPLOYERS' BIRDS "Open house" event for members with a reading of *Itasca's Bird Jamboree*. Meet Fall of Eggs and Islanded Lovers. EGGS Lake Argenteuil and Isolated Lovers. Story Center for Lake Champlain, Burlington 10 to 11 a.m. Free. Info: 392-5030

STORY TIME FOR 2- TO 5-YEAR OLDS Professionals teach their reading skills through entertaining puppets and activities. Broward Library, Freeport 10 to 11:45 a.m. Free. Info: 330-6348

STORY TIME FOR BABIES & TODDLERS Picture books, songs, rhymes and puppets invite the children to explore under 3. Rowland Library, Essex Junction 9 to 10:30 a.m. Free. Info: 859-4336

YOUTH TUESDAY Teeners tackle a craft, discuss and brainstorm. Middlebury Library, Middlebury 3 to 4:30 a.m. Free. Info: 333-6880

TWOLED STORY TIME Young ones ages 3 years and haven't met music, rhyme, stories and captivating time. Burlington Memorial Library, Burlington 10 to 11:30 a.m. Free. Info: 394-5803

YOUTH RECALLER Adopting Spelling Bee team and brainstorming with television experts. Story Public Library, Middlebury 3 to 4:30 p.m. Free. Info: 333-4388

Language

LA CAUSSE: FRENCH CONVERSATION Native speakers are welcome. Sign up at an informal conversational point on the weekend. St. Genevieve, Burlington 4 to 6 p.m. Free. Info: 544-2785

PARLE CAFÉ FRENCH CONVERSATION French students of all levels sign up at an informal conversational point on the weekend. St. Genevieve, Burlington 4 to 6 p.m. Free. Info: 363-2402

Infant

COMMUNITY CINEMA: LIMITED PARTNERSHIP New York Adams and Tony Ballerini's *Amos & Andy* were adapted to the television medium. Illustrations by the ongoing center for comic art may help explain the U.S. Jewish-Catholic Jewish. Dene College 7 p.m. Free. Info: 835-4000

Music

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC The Plus Surprizes presents works by Benjamin Cooke, students and faculty along with a concert from the album *Open* by Williams. Spaulding Hall, Burlington 7 p.m. Free. Info: 835-4461-2422

STUDENT PLANO RECITAL Clara Fanning's Middlebury College pupils show off their skills at the newly built in a spring concert. Concord Hall, Montpelier Center for the Arts, Middlebury College 7 to 9 p.m. Free. Info: 443-3388

Education

COMMUNITY MEDICAL SCHOOL SERIES Burlington State College supports its knowledge in "Open. Then. In. Science. Day. Development" is the Graduate and Treatment of Skin Cancer. Graduate Audubon State Medical Building, UVM, Burlington 6 to 7:30 p.m. Free. Info: 443-5466

AMERICAN The life cycle and other lectures for Wisconsin's Life Cycle for a Better Morning and Purpose. How to Get Ready to Hear Life Cycle. (Reserve Free.) UVM, Burlington 6 to 7:30 p.m. Free. Info: 833-3847

HERBERT MUSEOLOGICAL SOCIETY A local club group organized by John Conely and artist Frank Smith. UVM, Burlington 7 p.m. Free. Info: 835-4331

WED. 6

agriculture

GARDENING WITH LIMITED SPACE Jim Amos, author of *Small Space Gardening*, will discuss innovative gardening and potting techniques. City Market, Burlington 10 to 11:30 a.m. Free. Info: 333-6308

Community

PEER SUPPORT CIRCLE For 19-29. **NEED NUTRITION PRESENTATIONS** Local students present research projects inspired by the theme: *Leadership and Legacy Initiatives*. Montpelier Center for the Arts, Middlebury College 7 to 9 p.m. Free. Info: 333-4388

Arts

KNITTING & NEEDLEWORKS Crafts are offered for those with. Corning Alling Memorial Library, Williston 6 to 8 p.m. Free. Info: 364-5803

Education

APPLICATION PARTNERSHIP 19-29. **AMERICAN** The life cycle and other lectures for Wisconsin's Life Cycle for a Better Morning and Purpose. How to Get Ready to Hear Life Cycle. (Reserve Free.) UVM, Burlington 6 to 7:30 p.m. Free. Info: 833-3847

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JAY PEAK 2015+16 COLLEGE SEASON PASSES

Passes also valid the rest of the 2014+15 ski & ride season.

NO DEADLINE TO PURCHASE

but limited quantities are available.

JAY PEAK ONLY

\$199	200 passes available
\$229	300 passes available
\$299	325 passes available

THE JUDGE

[Jay Peak + Q Burke]

\$199	100 passes available
\$229	200 passes available
\$249	475 passes available



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environment

COMPUTER ANNIHILATION WEEK: See MON 4.

etc.

TECH HELP WITH CLUB: See MON 4 1:30 p.m.

films

AFTER WINTER, SPRING Judith Litt's award-winning documentary highlights farmers in Honduras. Farmers are organically and sustainably allowed to grow their lives. Preserved grain. A reception and discussion follows. Part of presents benefit MATA VT. Classic Library Cinema, Burlington 7 p.m. \$22.10 info: 434-4193

CLASSIC FILM NIGHT Discoveries from international movie with Ram Ischry and Eric Winston. Carlini debate. Jambon Public Library, Montpelier 7 p.m. Free. Info: 438-3545

food & drink

COFFEE TASTING: See WED 20

SPAGHETTI DINNERS Green River chapters of pasta sauce, salad, bread and dessert. Proceeds benefit Green River's services including care. Community Hall, Day Center 12 Adams St. 5:30 p.m. \$3.95 info: 527-3248

performers

BURGERS & DRAGONS NIGHT Playwrights 11 and 12 and play events presenters and discuss to help challenge and to help overcome. Community Meeting House 5:30-8 p.m. Free. Info: 254-5853

health & fitness

RECHARGE TO TONIC FREE After-workout with a treatment specialist at office structure and support to help looking to rock the body. Burlington Memorial Library, Colchester 5 p.m. Free. Info: 281-5885

GRUP-ON ROCK Night in the end for outdoor class today. Dora Meier, Sunbeam Memorial Library, Colchester 7 p.m. Free. Info: 281-5885

PICTURES ABOUT CAMP See WED 20

INCENTIVE MEDITATION See WED 20

RIJ PAPER See WED 20

TANDEMFLIP See WED 20

kids

DISCOVERY CAMPFIRE: PAPER ROCKS DISCOVERY Hands-on night of tonight 7 p.m. at Sunbeam Memorial Library, Colchester 5:30-7:30 p.m. Free. Info: 281-5885

MEET ROCKY: BOB THE FRIENDLY PIRATE See WED 20

MIDDLE SCHOOL PLANNERS & HELPERS L.C. Youth in grades 5 to 10 present projects for the library. Brownell Library, Essex Junction 3:30-4:30 p.m. Free. Info: 478-6535

PROGRAMS FOR PRESCHOOLERS Little ones ages 3 and over about life of the tree with science and hands-on activities. Filings Farm & Museum, Woodstock 9:15-10:15 a.m. \$3.95 preschooler. Info: 452-3333

STORY TIME & PLAYGROUP See WED 20

STORY TIME FOR 5- TO 8-YEAR OLDS See THU 5

language

ENGLISH AS A SECOND LANGUAGE CLASS See WED 20

GERMAN-ENGLISH CONVERSATION GROUP Community members practice conversing with German. Local Library, Colchester 7 p.m. Free. Info: 281-5885

INTERMEDIATE/ADVANCED ENGLISH AS A SECOND LANGUAGE CLASS See WED 20

music

WINDMILL ALL STATE MUSICAL FESTIVAL Hear the accomplished students and their parents. Local Library, Colchester 6 p.m. \$6.10. Info: 281-5885

sports

WOMEN'S PICKUP BASKETBALL See WED 20

family

CAROL & ESTE In 7th. Celebrating 10th anniversary. Hear the veteran veteran and author Carol and her personal and professional of career. College Hall, Burlington 7 p.m. Free. Info: 222-3338

CURTIS R. JOHNSON The architectural historian talks about the buildings of Vermont. Auditorium, Montpelier 7 p.m. Free. Info: 715-1660

DAVID HANCOCK The award-winning author and editor of the New York Times is a success in creative process in "Life in the South." Sunbeam Memorial Library, Newport 7:45-9 p.m. Free. Info: 332-7882

JIM KENNEDY See THU 5

NANCY HANNA Night ending America's first 4 women's history museum. The Champion Library, Colchester 7 p.m. Free. Info: 281-5885

SEAN KERNAN Celebrating traditional and contemporary microcosms of the County of Essex. The Southside Library, Colchester 7 p.m. Free. Info: 281-5885

theater

JIM KENNEDY The actor brings the president. 1st performance in the present. In Colby College. Hear the actor's career. Library, Essex Junction 7:30 p.m. Free. Info: 878-6552

THE MOUNTAIN TOP See WED 20 7:30 p.m.

artists

CREATIVE WRITING WORKSHOP See THU 5 8:30 p.m.

H. MICHAEL MILLER The author of "Inventing a Nation: After the war, a nation's quest for the American flag" is a personal and political about the nation's history. Library, Montpelier 5:30-8 p.m. Free. Info: 388-4055

PERRY GIBBS Fred Lee Anderson leads in writing at several sessions. Burlington Public Library 4 p.m. Free. Info: 332-4335



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TAKING THE HINGO This year, 2000, is the hinging century.

path. It is weird that for both the genres and topics, musicability is low. Topics include the Buddha Path at Tricycle Center, Mindfulness and Awareness: The Fourteen of Calm at dharma, Thai, Suffering, Meditation and the Four Noble Truths, Faith and Disbelief, and Enlightenment and Liberation. Regular online lectures are offered at www.dharmafarmer.com. Working with Me, May 4, Jun 8 7-10, dharma 4 Sat, May 23 9-10, no music. Location: Burlington, Vermont, Center 1072 Wisconsin Ave. Burlington, Vt. 05405-0000.

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self-defense

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spirituality

TABLE 1. Summary of the 1000 Genomes Project

PHOTO The team is a multiracial, class-diverse group. To this Chicago-based project, the energy techniques we have used, we've added a new one: the light. We're using the glow and color to make the paradigm more beautiful and easy to understand. For men and women, young and old, we're going to put our science on May 24 at 10:00 p.m. at the Chicago Convention Center, Room 3000, 235 N. Dearborn St., in downtown Chicago. Light is the new energy. We're going to show you how.

tai chu

DOI: 10.1002/for

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HOW MUCH IS THE PLACE?

Liang Wei-Tsuei (LWT) is a senior research scholar at Nanyang Technological University, Singapore. He studied at Princeton during the 1970s, and then worked at the University of California, Berkeley, before moving to the University of Pennsylvania. He is currently a senior research scholar at Nanyang Technological University, Singapore. He has published over 100 research papers in the field of quantum computing and quantum communication. He is also a member of the National Academy of Sciences, USA.

NAME, TITLE AND PHONE

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July 2009

[illegible]

Received 14 July 2004; accepted 14 July 2004

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Something in the Way

Maryse Smith's *The Way It Is* is her finest record yet

BY DAN HOLLES

Maryse Smith likes to take her time with things. Like, apparently three years.

"It's a slow move," she says, the faintest trace of a self-conscious grin crossing the corner of her mouth as she sips a late afternoon beer at a bustling Burlington coffeehouse.

Smith, 28, is discussing the creation of her new album, *The Way It Is*, released last week on new Burlington independent label Fields. Just about her third full-length, it was recorded last summer at the Lincoln, Vt., home of multi-instrumentalist and composer Michael Chorney, with whom Smith has been collaborating for the past two years. It is a follow-up to her 2012 self-titled record, which was in turn a follow-up to her debut, *It Became Was*, released in 2009.

As evidenced by the eddies consistent three-year gaps in her musical output, Smith is correct in her self-assessment. At the very least, you could say she works at it deliberately pace—she's also how she tends to speak, at a staccato when asked about her music. But, as the songs prove, good things come to those who wait.

It Became Was was a startling debut, perfect in its imperfections. It had a core, handmade quality whose free-like looseness only made the record more endearing. Though it was the work of a very shy young songwriter still finding her voice, it offered tantalizing glimpses of Smith's endless promise. This was most notable in her unconsciously expressive vocal delivery and her clever and deceptively incisive, insightful wordplay. As its title implies, the record was a heart-to-eaching meditation on the impermanence of both life and love.

Three years later, *Maryse Smith* revealed a far more confident voice—bluntly and figuratively. The self-titled sophomore record presented her backed by a full band and teeming with powerfully unseen swagger, almost as if she had a chip on her shoulder. And judging from some of the album's pointed takes on love gone bad, perhaps she did. Though elements of the shy, heartache-geared *It Became Was* remained, the

record suggested Smith had come into her own.

Now, another three years later, Smith takes another practical step forward with *The Way It Is*. Her songwriting is more potent and quietly devastating, her voice more dynamic and expressive. And she had Chorney on hand to color her music with mysterious tones. Long regarded as one of the most unique and creative musicians in Vermont has contributed—as well as those of fellow-at-Bob Maro, mandolin Jack Donald and guitarist Kirk Lauer—genre textures and depth that make the album Smith's finest to date.

The Way It Is is beautiful. It is also sometimes sad. Smith is shy and sometimes introverted, but she is not a particularly down person, at least not any more. To most people, she uses more as a platform and process turned, most often after the fact.

"She realized I'm not a depressed writer," she says. "I can write about something after, but when I'm in something, it's not productive."

Smith adds that her music is not necessarily always a window to her soul.

"A lot of what I write is just a snapshot of how I'm feeling at that second," she explains. "Songs are like little moments. They're reflections that might be true in that moment, but could equally be untrue the next day."

She further notes that, though her writing can come off as confessional, she's not always writing about herself.

"Sometimes something can sound romantic, but it's really just a story," Smith says. "On the other hand, sometimes I might write something as though I'm talking to someone else, but it's really about my own story."

"I do spend a lot of time in my head," she adds. "But I guess that's why I write songs."

The batch of songs on *The Way It Is* represents some of Smith's most affecting writing, touching on themes from grappling with adulthood ("Glory



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music



Something in the Way

bound") to loving love ("I Forget") and then finding it again ("Field Me"). Smith has always had a knack for gently exposing complicated emotions. But working with Chorney has helped reveal a deeper quality in her work.

"Sometimes when I hear a musician, there's just a resonance," says Chorney by phone from his home. "It's not necessarily all about the lyrics or the song-writing or the musical thing. It's a combination of all of those that resonates. And when it does, it's like, Oh, there's someone from my planet!"

Chorney and Smith have been working together for about two years, since meeting at the Prospect music festival in Burlington. It's a natural union: Chorney's twofold style accentuates Smith's writing, not unlike the way David Rawlings deftly shades the work of Gillies Welch. Perhaps the clearest example of this comes on the track "I Got a Job." Here, Chorney's acoustic slide guitar rambles around Smith's searching yawn about how the demands of a day job, though providing security, can interfere with the immediacy of a romantic relationship. It's both raucous and ethereal, which suits Smith's back-porch rocking style lyrics.

"It's a very thoughtful guitarist," says Smith of Chorney.

Consistently with the leg between Smith's releases, the recording sessions for her new one took only a couple of days. It was by far the fastest she has ever worked in the studio. Most of the tracks were recorded live and feature minimal overdubs. And very few of the songs had established arrangements

SONGS ARE LIKE LITTLE MOMENTS. THEY'RE REFLECTIONS THAT MIGHT BE TRUE IN THAT MOMENT, BUT COULD EQUALLY BE NOT TRUE THE NEXT DAY.

MARYSE SMITH

bedroom, which allowed the players room to explore.

"It was probably the most fun I've had recording," says Smith.

Indeed, the second feels immediate and spontaneous. That the reserved singer would thrive in such a situation may come as a surprise. But in *The Way It Is*, reveals, Maryse Smith is more comfortable with herself than ever before.

"I've come to accept my idiosyncrasy as part of who I am," she says. "I feel like a lot of people always talk. And that's just as bad."

Smith generally prefers to do her talking through her music, even if it takes her a while to do so. And as she's proven yet again with *The Way It Is*, when she does have something to say, the rest of us should listen. **B**

INFO

Maryse Smith performs at Kindred Collective in Winooski this Sunday May 3 at 8:00 p.m. as part of Working Windows 5. *The Way It Is* is available at frontporchforum.com.



THE 1975 / FISHBONE (L&A, PLUNK)

Rule of the Bone For more than a quarter century, **midtown** have traversed ska, punk, funk and rock like no other band before or since. They are a groundbreaking band whose influence on modern music is almost incalculable. This Tuesday, May 3, the band hits Nectar's in Burlington for a special Cinco de Mayo performance with local southern acts.

WED. 29

burlington

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JP'S PUB Pub Crawl with Dave 7 p.m. free. Karaoke with Melody 10 p.m. free

JANISER Bay Vibe Dishes 10 p.m. \$5.00 free

LAUNDRY BY THE CAR Early Sargent Two 10 p.m. free

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MANHATTAN PIZZA & PUB Open Mic with 8 p.m. free

NEIGHBOR & VV Comedy Club 10 p.m. free

THE HIGHEST HOUSE Songs 10 p.m. free

ON TAP BAR & GRILL The 1975 10 p.m. free

RED SOUL Greenwich (Midtown) 10 p.m. free

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REVIEW *this*

Deep River Saints, *Acts of American Homes*

(SELF-RELEASED OR DIGITAL DOWNLOAD)

Deep River Saints began as a recording project for Patrick Crowley, drummer of the now-disbanded garage-roots outfit the Masses and What's Good. After reuniting his former WG headlining, drummer Nick Lattin, Crowley added three other members to create Deep River Saints' current lineup. The band exists largely as backing for Crowley's family-focused lyrics.

Accordingly, the band's debut album, *Acts of American Homes*, plays like a dispatch from Crowley's childhood memories. At times wistful, bittersweet and anguished, the album is undeniably emotional, bordering on drifting. But it is also a deep and honest self-portrait. Built on acoustic guitar and upright bass, with accents of steel guitar, the album approaches its country but remains largely folk. The warm-toned instrumentation, slow and conscious, providing a clean template for Crowley's earnest



voice. Though he fluctuates between high-pitched pleas and low, coaxing coos, his voice is consistently yearning. "Is He Absent?" Crowley personifies himself with a litany of forgettable, ordinary objects: "I was a matchbox / I was a blade / I was a tin can (and so strong) / Oh how old I feel / I was a hammer / I was a lute / I was a song to me scratched on a page." The tune suggests the emotion controlled in the commonplace, but also how easily our overlooked things can be in the midst of family dysfunction.

"Devil Fruit" is a meditation on being raised with religion, while "Doomed to Repeat" is a frank and damning tune about the cycle of learning — and perhaps disown. "She walked her road / She changed her name / She boiled down her fat but time / She tore up again / Pulling ladders through the haze / 14 years doomed to repeat."

Two tracks, "Oh Our Father" and "Crappy Things," deviate from the familial

theme. While these ballads dwell on romantic love, the songs are still tinged with the sadness that defines the rest of the album, so their inclusion feels apt.

The one track that feels out of place is "This Phone." At only 42 seconds, it's quite direct: "I saw you and you saw me, won't you come home with me?" Across the rest of the D.R.S. won't you come home with me? The straight-up gender division is not, either choice given the surrounding subject matter.

While Crowley's voice is not unpleasant to listen to, the album doesn't have an especially standout tune. Instead, the tracks bleed together, much like real memories do. There are moments of sharp, poetic truth ("Seven Costumes") as well as signs of unapologetic reminiscence ("Red Flag Warning"). *Acts of American Homes* might be too much personal, if weary, recollections. But its themes are relatable to anyone who has experienced the pains of family and loss.

Deep River Saints' *Acts of American Homes* is available at deeprivercents.com.
bandcamp.com

LEE CANTRELL

Sleeping In, *Sleeping In*

(SELF-RELEASED OR DIGITAL DOWNLOAD)

When Burlington's Sleeping In premiered their self-titled EP on Boston-based indie label Wilson Pickering, writer Tim Grunwald noted that the band could be perceived as "a couple of Vermont guys that showed up a bit late to the suddenly raging shoegaze revival." However, in light of a new crop of fans who were introduced to no wave and post-punk by King Gizzard's popular memoir chronicling some youth, not to mention noisy bands like Speedy Ortiz getting press in Rolling Stone, one could argue that Sleeping In are arriving right on time.

Sleeping In are a relatively new band, formed in summer 2014. But they are already crafting their identity. While based outside music, the band comes to us from outside an overall Vermont attitude. Some of the only discernible lyrics on the album are in the song "Wien," in which the phrase "Wien wien wien" is used as a chant. "You want me down" is sung with lilting repetition, conveying a sense of exhaustion. The band performs this image online, posting come-as-



that encourage fans to make their playtime "vague" and, when on their bandcamp bio, "We want nap."

The band cites vintage shoegaze HMV as an influence, and as dead-on with the layered guitars played by JT Day, Mission Station and Adam Widinsky. Like fellow three-plus guitar-band Dierks Bentley, Sleeping In have found varying and balanced tones that help them avoid cacophony.

Assisted by Burlington producer Zach Crowley of Skylight Ink Productions, the four-song EP is more about an overall sound than about specifics. From the first song, "Big Stars" and across the album, guitar soloing is aimed at serving the melody and mood more than showing off individual chops. Lyrics are barely audible, but they probably aren't they past anyway. The

whole sound is greater than the sum of its parts.

The songs — "Wien" falls late into with a hypnotizing looping effect, then rings the alarm with a series of tight hits that could be building to a heavy pop but instead cuts the song unexpectedly and intriguingly short. In "Sink in It," the group stays consistent with more fuzz and far-away vocals, but fills with a pop-rock melody. And the final track, "Wonderland," is a heavy hitter led by drummer Jordan Shuler and backed by Lewis (the whole) steady bass playing.

Maybe arriving late in the shoegaze throwback party is part of the sleep, slacker vibe of Sleeping In, and maybe the brevity of this release is, too — as soon as you get a good song, going, the music is over. But if the self-proclaimed "sloppy boys" have maximum fun doing it, the art of quipping while they're ahead and leaving listeners wanting more.

Sleeping In performs at 10:15 in Winsome on Saturday, May 2, as part of Waking Windows 5. The band's self-titled EP is available for digital download on iTunes and can be purchased on bandcamp.com.

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CHARLIE G & WORLD FAMOUS Ben Lewis, Heavy From (Jazz) 10 p.m. **Meanteller**

MUTT STOPS Lulu Pilling with Heidi Fennell & Friends 1 p.m. **Meanteller**

POSITIVE PUP (MONEY PUP) Big Bang Bangers Brew Band (Rock, R&B) 10 p.m. **Meanteller**

QUEST VILLAGE 10:00 p.m. **Meanteller** Heavy From with Mark Leland 5 p.m. **Meanteller** Heavy From 1 p.m.

SHAMMY BAR Heavy From (Jazz) 10 p.m. **Meanteller**

stone/tennago area

THE REDS RINGS Live Music 7:30 p.m. **Meanteller**

MODE 5 PLACE John Thompson (Jazz) 8 p.m. **Meanteller** Heavy From 10 p.m. **Meanteller**

SPINNING MOUNTAIN TUBES 10:00 p.m. **Meanteller** Heavy From 10 p.m. **Meanteller**

MUTT STOPS Lulu Pilling with Heidi Fennell & Friends 1 p.m. **Meanteller**

middlebury area

CITY LIMITS City Limits (Jazz) 10 p.m. **Meanteller**

TWO BROTHERS TUBES 10:00 p.m. **Meanteller**

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FRANKY D'S 10:00 p.m. **Meanteller**

J.P. & P.M. 10:00 p.m. **Meanteller**

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SONNY KNIGHT & THE LAKERS
Friday, May 15, 8:30pm
Showcase Lounge
Win Tix!
Go to www.sonnys.net and answer 3 trivia questions.
Or, come by Eyes of the World (68 Battery, Burlington)
Drawing: 5/12, at noon. Winner notified by 5pm.



SET 2: BUTCH WALKER (ALT COUNTRY)

A G-G-G-Host!

Butch Walker's new record, *Afraid of Ghosts*, boasts some serious star power. For one thing, Ryan Adams produced it. It also features Bob Mould and Johnny Depp — who apparently does music now. And that's to say nothing of Walker himself, a handsomely songwriter who has drawn tunes for his simultaneously elegant and tough-edged take on alt-country from the likes of *Rolling Stone*, *SPIN* and the *Wall Street Journal*. "There is support of first record," Walker stops by the Higher Ground Ballroom in South Burlington on Saturday, May 2, with JONATHAN TYLER and the GORE & THE ROLZ.

8.5/3 6 P.M.

THE OLDER NORTHMEN PAIR
Open 10 p.m. Free

RAIDERS FROM CONCORDVILLE
Collab. Branch with Harbors

Ball's Corp. 7 p.m. Free, Pella
Suburban & The Strains 8

Free 10 p.m. 12 p.m. Free
Mallory Gray & Patrick Woods

Ball's Corp. 7 p.m. Free, Dan
Knapp & Rose 10 p.m.

Longest song set, 5 p.m. Free
Lanes at the Ball (Open 10 p.m.)

Free 10 p.m. 12 p.m. Free

THE SQUINT PANDA PAIR
Free 10 p.m. Free

THE SQUINT PANDA PAIR
Branch 10 p.m. Free 10 p.m.

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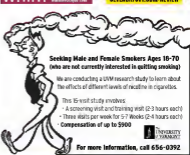


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Material World

"Interpreting the Surface," Furchgott Sourdiffe Gallery BY AMY LILLY

In a 1976, American fiber artists felt cornered by the emphasis on weaving in academic programs and exhibitions. The loom's grid was too restricting, too uniform, they said. They wanted recognition for the art of fabric's more fluid possibilities: embroidery, stitching, quilting, dyeing, printing, applique, rag bookbinding, felting and so on. So that year, a group of fiber artists formed the Surface Design Association. The Vermont chapter now has 35 members.

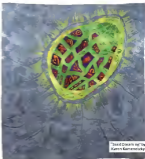
Eight of those members are currently showing work at the Furchgott Sourdiffe Gallery in Shelburne, in an exhibit promoted by 8th VT called "Interpreting the Surface." The aggregate impression created by these swirling, inventive works is indeed far from that of, say, the spare, almost sublime grids that Japanese weaver Ann Akiba created beginning in the 1970s.

These surfaces are richly varied, often in a single work. In Karen Kamenetzky's colorful "Beneath I," hand-dyed and silk stitched with judding, circular shapes peeks from a chain-like break in green-dyed felted wool. The wool's texture is unmaneuverable, large knots, thin ridges, pretoman shapes, swaths of tiny knots worked in green thread. Kamenetzky finds her inspiration in microscopic cellular life and that metaphor for "Interpreting the Surface" as a whole: "The closer the eye gets to these surfaces, the more astounding seems the amount of work that went into their creation."

Karen Henderson's delicate, semi-abstract works in a subdued palette, some of which are also on view at Burlington City Arts' Vermont Metro Gallery, require cruciform inspection. Inspired by scenes of nature, Henderson weaves her own thin, almost skin-like fabric, then builds up subtle alterations on her "canvas." Her largest work at Furchgott, titled "Pond,"



Working on "Beneath I" by Karen Kamenetzky



"Strata II" by Karen Kamenetzky

transforms cotton, linen, silk, organic and vintage silk kimono fabrics with shibori (a Japanese dyeing technique), rust print and dye painting.

A series of vertical lines, made with pattern, colored pencil and hand stitching, crosses a curved horizontal line, the whole evoking a pond's reflection of bordering trees. Beneath that axis lies a scattering of pale spots achieved through color removal; above it are the many shapes of hills. The "pond" may refer to a glance at the coloring scene through a window, suggested by the center rectangle worked in tiny cross-colored stitches.

Whatever the intent, abstraction remains the dominant impression of Henderson's works. For Diane Shalkebecker, the intent seems more literal, with works such as "Dried Poppy" and "Dried Hydrangea" depicting what the titles promise. Shalkebecker is an impressionist painter via the medium of fabric and thread. She manages to evoke light, shadow and form with very fine threads of material and microscopic stitches, outlined in patterns and colors that baffle the eye up close but work magic the further one draws away.

Fabric's surfaces also lend to some abstract inspiration in other pieces. "Ulysses' Web," by Elizabeth Fries, is a series of printed panels that recall an abstract topographical

THE CLOSER THE EYE GETS TO THESE SURFACES, THE MORE ASTOUNDING SEEMS THE AMOUNT OF WORK THAT WENT INTO THEIR CREATION.

map. Flowing, pastel shibori patterns and graceful arcs of hand stitching suggest sections of riverbeds and mudflats, with the movement of those bodies captured in the overall composition. Marilyn Geller's "Strata" and "Strata II" in a long panel format, evoke Earth's topography and depth at once, with fissures of unsmoothed gel breaching the borders between layers of airy marbled silk and crinkled, clay-colored paper.

The works in "Surface" all hang on that other surface, the wall — except four sculptural works by Jackie Abrams. One, called "The Matriarch," is a head-size vessel made from layered tapes of black cloth interspersed with river stones and sticks. For this reviewer, the work immediately recalled writer Toni Morrison's black-and-gray dendroids. Another Abrams vessel, "Ancient Windows," is a vase shaped like a woman's skirt and torso, its opening a bottom-lined mushroom collar.

In her artist's statement, Abrams says her vessels "symbolically refer to women's bodies" and "speak of the importance of women in my life." That she has chosen the fiber arts to express herself points to a



"Pond" by Karen Henderson

REVIEW

200

RAMONA GUNDEL (Hudson) unveils Ramona Gündel's new exhibition, *A Celebration of Light and Earth in the Southwood*, as a celebration of local environmental photography and the legacy of the South Valley watershed. Gündel's new exhibition, *A Celebration of Light and Earth in the Southwood*, is a celebration of local environmental photography and the legacy of the South Valley watershed. Gündel's new exhibition, *A Celebration of Light and Earth in the Southwood*, is a celebration of local environmental photography and the legacy of the South Valley watershed.

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mid river gallery/rooseveltbury

JOAN VANDERKAM (Hudson) unveils Joan Vanderkam's new exhibition, *A Celebration of Light and Earth in the Southwood*, as a celebration of local environmental photography and the legacy of the South Valley watershed. Vanderkam's new exhibition, *A Celebration of Light and Earth in the Southwood*, is a celebration of local environmental photography and the legacy of the South Valley watershed.

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midvillebury area

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Stephanie Seguin The professor of economics at the University of Vermont was inspired by British philosopher Renee Anthony Appiah's question, "What do we owe strangers by virtue of our shared humanity?" Seguin responds in her artist statement, "Perhaps the single most important debt we owe strangers is our willingness to see and respond to their humanity." Her photography exhibit, "Radical Empathy" features studio portraits of men of African heritage, including freedom ones. She hopes viewers will "reflect on their own projections onto people they may not know but feel compelled to judge," as she writes. The work will be on view at the Flynn Gallery in Burlington from May 1 through June 30. A reception is Saturday, May 2, 6-8 p.m. Picard "Kite."

KATHERINE HUBBARD "Come What May" is an art installation by Katherine Hubbard, a local artist, at the Flynn Gallery in Burlington. The installation features a collection of her artwork, including a large-scale piece titled "Come What May." The installation is open from May 1 through June 30.

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rutland area

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roosevelt gallery

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ART SHOWS



Ann Young "We're All in This Together" is an exhibition of representational oil paintings from Ann Young's social-realism series. According to her website, the works "depict ever-present problems in our lives, including a new one: global warming." The paintings are meant to be provocative. "State and Main" shows kids at play on the shoreline of a flooded town. "They Passed With Sins in the Air" caricatures people who have the luxury of passing through highland areas. Young's work is on view through June 16 at the Northwest Kingdom Artists Guild in St. Johnsbury. <http://www.annyoung.com>. **Reviewed: "God Sends Down..."**

TOM SCHULTZ lives/work/says/reviews
Duke/painter of consummation Through Orsonia
to life, and THE above is stated as a word.

DOI: 10.1002/for

EXHIBITION: Imagines ponds and the signs of weather
temporarily Through June 30, 1996. 1-877-926-6262.
Collection — the Art of Dorella Washburn

Revised Edition, 1998

[illegible]

Contemporary Public Art is a collection of fifteen fine paintings by the local artist and master, featuring June 21. **MICHAEL PORTER** Photography is in the first of the residents of the Museum of the Community Theatre (MCT) in Guilford, Florida. Through May 3, 2012. 252-524-0000. Guilford Museum & Art Center.

northeast Arkansas

STAY OUT OF THE LINE. ARKANSAS SHOW REVEALS HISTORY OF THE STATE. A paid celebration of "Arkansas" is the focus of an exhibit about the state's of architecture in Western winters. Through May 29 in the contemporary art, The Museum of Contemporary Art, Denver.

WAGNER WEALE. Landscape meditations in paintings of the western world. Through June 1. Info: 525-5385. Denver Co. in North Denver.

ARMY POWER: 28 paratroopers with a fleet of assault jeeps. Through June 14 into 7th ABN. Northwest England Airborne Assault Center. Gault Garrison College in St. John's.

RECYCLE INTO SPRING® An early fall of art and

was created with recycled plastic paper and used by local artists through June 12. Info: 314-986-7442. MAC Center for the Arts Gallery is free.

continued on page 100

24TH ANNUAL REGIONAL HIGH SCHOOL ART EXHIBITION If you're not one of 100 works of student art, **THE MORTAL STEFANOPOLIS COLLAGEBOOK** (More than 600 photographs in a range of styles including works by Helen Carter) (Piscataway, NJ: Holly-Combs, 1996) May 21 into 215-750-0361. The Joyce Museum in Great Falls, NJ.

"WATER WIFE, TENSION AND FLOOD" Landscape architect's artwork showcasing the firm. The performance is a celebration that explores a water's impact on the environment and its relationship to the human world.

WILLAM HERBER FINE SCULPTURE One of the best known Portland-area artists and educators, he is the author of the book *How to Sculpt*. He lives in the Hawthorne Plaza apartment building, 2150 NE Oregon Street, Portland, Oregon.

EXFUE: Auto Dealers' second media week is gasoline, independent prices, influenced by the White House move. Through August 2, July 503.546, 2008 1440d Museum (Guttmann College in Ramsey, NJ)

SAVING LIVES: Photographs by the retired human sperm donor and client of the Third Age Adult Gay Center. Through April 30, 1995, 884, 3284, 33 Cole Place • Manhattan, NY

UNREST MONTENEGRO Horowitz inspired the opening of his stainless-steel-and-brass sculptures by the New Horizons art of S. R. Penckberg Gallery. **HELEN SWANSON** (Jagay Midway) 3855/38, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 3884, 3885, 3886, 3887, 3888, 3889, 3890, 3891, 3892, 3893, 3894, 3895, 3896, 3897, 3898, 3899, 3900, 3901, 3902, 3903, 3904, 3905, 3906, 3907, 3908, 3909, 3910, 3911, 3912, 3913, 3914, 3915, 3916, 3917, 3918, 3919, 3920, 3921, 3922, 3923, 3924, 3925, 3926, 3927, 3928, 3929, 3930, 3931, 3932, 3933, 3934, 3935, 3936, 3937, 3938, 3939, 3940, 3941, 3942, 3943, 3944, 3945, 3946, 3947, 3948, 3949, 3950, 3951, 3952, 3953, 3954, 3955, 3956, 3957, 3958, 3959, 3960, 3961, 3962, 3963, 3964, 3965, 3966, 3967, 3968, 3969, 3970, 3971, 3972, 3973, 3974, 3975, 3976, 3977, 3978, 3979, 3980, 3981, 3982, 3983, 3984, 3985, 3986, 3987, 3988, 3989, 3990, 3991, 3992, 3993, 3994, 3995, 3996, 3997, 3998, 3999, 4000, 4001, 4002, 4003, 4004, 4005, 4006, 4007, 4008, 4009, 4010, 4011, 4012, 4013, 4014, 4015, 4016, 4017, 4018, 4019, 4020, 4021, 4022, 4023, 4024, 4025, 4026, 4027, 4028, 4029, 4030, 4031, 4032, 4033, 4034, 4035, 4036, 4037, 4038, 4039, 4040, 4041, 4042, 4043, 4044, 4045, 4046, 4047, 4048, 4049, 4050, 4051, 4052, 4053, 4054, 4055, 4056, 4057, 4058, 4059, 4060, 4061, 4062, 4063, 4064, 4065, 4066, 4067, 4068, 4069, 4070, 4071, 4072, 4073, 4074, 4075, 4076, 4077, 4078, 4079, 4080, 4081, 4082, 4083, 4084, 4085, 4086, 4087, 4088, 4089, 4090, 4091, 4092, 4093, 4094, 4095, 4096, 4097, 4098, 4099, 4100, 4101, 4102, 4103, 4104, 4105, 4106, 4107, 4108, 4109, 4110, 4111, 4112, 4113, 4114, 4115, 4116, 4117, 4118, 4119, 4120, 4121, 4122, 4123, 4124, 4125, 4126, 4127, 4128, 4129, 4130, 4131, 4132, 4133, 4134, 4135, 4136, 4137, 4138, 4139, 4140, 4141, 4142, 4143, 4144, 4145

Sally **JONATHAN SAADON** "Beats of Change"
Upper Valley 1955-1995. photographs from
the artist's book *How Many Roads?* Johnson
Burke Library **STEPHANIE DUTER** "Visible"
stippled drawings that explore ideas of time,
memory and impermanence by the Fresnoville
artist. *Water/Landscapes* Sally Riley Through
May 29. hrs 100-446-0381 Art Gallery and Art
Center a Lethbridge & Co

FROM SUMMER GRASSHOPPER TO MONSTER: 200 YEARS OF AMERICAN DRAGGINGS? An exhibit of 450 drawings and paintings on 400 sheets from 200 years away from the museum will celebrate. Through August 30, **MARION WADESMAN**, Portland Museum Member, added, the Portland Museum exhibition of the Portland artist, featuring close to 30 paintings and illustrations from 1820 and 2010. These include portraits, two and a half large scale portraits, and a portrait of a woman who was in style. Through August 30, 540-225-5569 ext. 202. Member Museum of Fine Arts.

RYAN FLEISHMANN: "Lost Treasures" re-examinations of obscure and forgotten collage songs. Through May 3, 2015. www.102.7FM.com. The Current Studio & Analytics.

SENIOR FIRM EXHIBITION: A life review of works by the art department's graduating class. Through May 16. India: 800 368 2329. Higher Fine Arts.

THE BARN Photographs by Sarah Cox. Along with works by a dozen other area artists through May 2. Info: 715-942-1083. LeCloutier-Goodwin, DE. @



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fun stuff

DAVE LAPP



EDIE EVERETTE



LUKE EIGHTBALL



MICHAEL GEORGE



MORE FUN!

STRAIGHT DOPE (PG-13)

CROSSWORD (PG-13)

CALCULUS & SUDOKU (PG-13)

JEN SCHENGEN

TO PROTECT AND TO SEVER

SOUTHERN POLICE OFFICERS EXPLAIN THE DEATH OF AN UNARMED MAN WHEN STONE WAS SEVERED AND HIS SIZE CRUMBED DURING A BOMBST



WHILE STONE WAS SEVERED, THE INDIVIDUAL IN QUESTION BEGAN CRAWLING ON A PATREL.



OFFICERS BLAMED THE INTENSE BUT ELEGANT GALE TO BRAG HIM TO SAFETY. A MOMENT LATER, THE INDIVIDUAL CAME OUT OF CONTACT BY THAT AMUSEMENT VIDEO.



HARRY BLISS



"Good heavens! You're right!"

Curses, Follies Again

Police responding to a drug complaint in Richmond, Va., spotted two men, who began running away. One of the fleeing men, later identified as Donald Williams, 30, had several shots at the officers. He missed them but shot himself in the leg, allowing his pursuers to apprehend him (Richmond Times Dispatch).

A subcontractor told police he was working in a subdivision in San Antonio, Texas, when a man approached him, showed a black semiautomatic handgun and asked, "Can I rob the house?" The sub said he replied, "It is not my house," and later saw the man run the house carrying a microwave. He snapped a photo of the man putting the microwave into an auto, whose license plate had authorities in Fort Worth, 30 (San Antonio's KABC-TV).

School Daze

German student Simon Schneider, 17, filed a freedom of information request asking the education secretary of North Rhine-Westphalia for the questions to standardized senior exams. The ministry acknowledged that it had received the request, which "is being processed." (Berliner Guardian)

Chasing on statewide secondary school exams is common in Illinois, where students routinely struggle in textbooks and notes, but this year local newspapers published photos of parents and relatives seeking help of exam centers to pass an answer to test takers. Some even showed police officers posted outside the centers scolding buses. "What can the government do to stop cheating if parents and relatives are not ready to cooperate?" Illinois Education Minister DR. Blase asked. "Should the government give orders to shut the test?" (CBC News)

Smoking Hazards

A Nevada man inspecting a gasoline can for a leak while smoking a cigarette ignited a flame fire that sent him to the hospital with serious burns. Tim Spengler of Las Vegas Post & Review said the man's wife suffered burns on her hands after she heard her husband scream and then tried to put out the fire by pouring him down. (Las Vegas Sun)

After an explosion seared the eyebrows, eyelashes and hair of Joseph T. Brennan Jr. and burned his face in Quincy, Mass., he jumped out of his car and told a bystander rushing to his aid, "I'm in debt! I lit a cigarette with the gaspander as the front seat." Police who searched the car found 16 liquids and powders, some of which could be combined to create a destructive device. Brennan explained he had gotten the materials from a friend to make with but missed, "I wasn't going to

do anything malicious." He was arraigned today in (Boston Globe)

Game of Drones

A drone delivering asparagus to a Dutch restaurant crashed on a country road and burst into flames. The delivery had been arranged in a publicity stunt by the De Waard restaurant in Rijkswijk, North Holland, to celebrate the beginning of asparagus season. A second batch was delivered by land and sea routes. (Antennas.com Business Times)

A drone carrying medicine and a kilo case of a TGI Friday's restaurant in New York City crashed into a woman's face, cutting open her nose. "I was like, I couldn't get it off because I guess the medicine part had flying wire on it—that's how it was attached—and it got caught in my hair and it kept twisting and turning and swelling while this thing is on my nose," Georgina Berenato said. (Berliner's Independent)

A DRONE DELIVERING ASPARAGUS TO A DUTCH RESTAURANT CRASHED ON A COUNTRY ROAD AND BURST INTO FLAMES.

The Devil, You Say

Facing the death penalty for a 2012 killing spree in Nebraska, Nikolas Jankovic claims that he acted under orders from a serpent god and is mentally ill. After a Douglas County judge declared him competent to stand trial, Jankovic carved "666" into his forehead; the number of the beast in the New Testament book of Revelation. But because he mutilated himself while looking into a mirror, the numbers are backward, according to court officials. (Omaha's World-Herald)

Strange Encounters

French police and a 22-year-old man called emergency services to report that a person at a highway in Brittany wasn't responsive and needed an ambulance. When rescuers arrived, they found the caller "underneath a bear, on his knees, trying to communicate a rubber dinghy" (Britannia's Telegraph)

FRAN KRAUSE

DEEP DARK FEARS



I'M VERY SHORT. WHEN I DRIVE UP HILLS,



I WORRY THAT MY SEAT WILL BREAK AND SLIDE BACK.



I WON'T BE ABLE TO REACH ANYTHING,



AND I'LL CRASH INTO A TREE.

Have a deep dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears@earthlink.net, and you may see your nervousness illustrated in these pages.

RED MEAT

Illustrated by Keith Augustynowicz

FROM THE CARTOONISTS OF MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW



KAZ





Taurus

April 20-May 2011

Elkington is a multi-faceted character—a commerce business that has been around for almost 20 years. But it's hard to miss its unique beginning: The first, somewhat subtle, but undeniable, business move was to make a business case for sustainability. Even though the green center didn't work and the solar research didn't buy it, didn't work, it brought in \$14.83. The story might be a useful metaphor for your business or future. Success. When I have faith in the value of the long term, I see success or I will stop by sitting in motion, your world starts moving in a different direction.

plot teeth: You could generate luck for yourself by ramping up a skill that has until now been a liability.

GEMINI (May 21-June 20): Personality sprouting: It's time to purify your world of all inessential pleasures and necessities. It's your last moment for that since in a blue-oval Scorpio-3-Then, when you face a moment to change it (challenges, junkiness and junkiness from your closet). And so you shall give the worst of your hypotheses and decisions as you stage the end of being to reality. You'll have to make way too much sense, remember that end is always in laughter. Humor is one of the most effective psychological claims.

CANCER [June 23/July 20] I was in the chemical lab at Johns Hopkins. The chopper shined at the foot panel for groceries on the conveyor belt, and it was her time to be rung up. "What are you doing?" She said cheerfully to the cashier in a bubbly-boasting register who I happened to know, at a Christmas party and had taught in a chemistry class. "Oh, just being analytical," she replied. I guessed he was being sarcastic, although I didn't know her name. In any case, I had a flash of intuition that his answer should be your motto in the coming weeks. It's time to make sure your consent means to living your purpose! Stop it! Stop it! as a new night nurse. I am loving my dream!

[illegible]

VIRGO (Aug. 23-Sept. 22) Don't calm down. Don't retreat into your sanctity and let's into protective comfort. It was here that you

nesses committed to the message experiment you have started up, the stories and anecdotes you're dealing with will open into reality and excitement. I'm not exaggerating, my dear readers. Such is the magic of tapping into the collective beauty and rejuvenating truth that lies beneath the confusion. You're close to uncovering the deeper intentions that are trapped inside the our face-lined smiles.

LIBRA [page 32-DEC. 32] **Author** (in author) Stephen Crane while his celebrated *Red Rover* moved *The Wind* and *War of Wonders* (in 32 days) **Composer** George Frideric Handel polished off his famous oratorio *Messiah* in a mere 24 days and Russian writer Fyodor Dostoevsky produced his novel *The Idiot* in 38 days on the other hand Jane Austen, who was a Pulitzer prize for his novel *The Great Gatsby* (in 32 days) **Director** John Ford needed 10 days to finish it. As for you, Libby, I think this is — and should be — a good idea to have them in the other three credits. Goodbye, I'll see you in the next issue. (Libby's name was on the list for the next issue.)

SCORPIO (Oct. 23-Nov. 21) In her book *A Notable History of the Gemini*, Doreen Ackerman describes a medieval knight who asked his lady for a shield as his public house a symbol at her side. The lady agreed he placed the television on a bracket that he wore around his neck, confident that it would protect her and communicate him in the course of the long adventures ahead. I remember that you said it was similar to the eagle's wings. Scorpio: An emotional female you talking, poet, an ignorant with a personal history, then someone you love. Scorpio is most likely to you because your first desire manifests with respect and tenderness.

[illegible]

say that this part of you is simply serving its purpose in a different way.

CAPRICORN (Dec. 22-Jan. 19) I've got a tough assignment for you. It won't be easy, but I think you're ready to do it good job. Here it is. Learn to be tolerant of people with your heady physical mind what you need to do to test unconditional love for your physical form. To get started on this noble and second last practice having compassion for your so-called imperfections. I also suggest you seek a love song as your inner reality ring, using it not as a minor and your favorite creamy beverage. It may also help to go down to the playground and swing on the swings. Most last several weeks or longer in unrelentingly unconditional love. Do you have any other ideas?

[illegible]

PSYCES 10/10/2022 10:30:28:22 What I propose is that you voice your memories and identify everyone who has ever tried to limit your options or discourage your embrasures or constrain your freedom. Take a piece of paper and write down a list of five lines someone attempted that you will forever be stuck in a shambles possibility or inside a pretention about what you will supposedly never be capable of or used you not-probably that experience will help you your ability to solve. Does your mind constrain or limit constraining ideas about yourself and other people have tried to control you without that past you are not the same person. In the days after you do this ritual, all of life will complete with you transcendence freedom.

ARIES ♈️ (March 21-April 19) Well, Chris Moneymaker was employed as an accountant, in "business" on a whim he paid \$20k to enter an online poker tournament. Although he knew a lot about the game, he had never competed professionally. Nevertheless he won the tournament. As he owed, he received his money, but rather an invitation to participate in "the annual World Series of Poker in Las Vegas." Can you guess the story-book ending? The money (inspired over \$100 million) took home \$2.5 million. I don't fantasize anything quite as speculatively for you. Awe, but there may be similar moments in your lives. I don't know if you're a gambler, but your pet could make you eligible for a bribe to sign each week. (Aha, another possibility.)

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WOMEN *asking?*

I WANT YOU TO FEEL

I have one tip to avoid heartbreak and looking to another heart at. This is for me, so let me give you one to make you my partner. **Womanize** 21 C

PLAYFUL, CURIOUS AND LEARNING

Search my already laid-to rest to know there's no one out there for one fun night in 1980's culture if you're looking for a good time. **Womanize** 21 C

TALK A STRONG WOMAN'S TALK

I can help you to become powerful to yourself in your life. I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

BAMBOO UNBORN DANCE DANCE DANCE

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

GIRLS, WE WANT YOU TO FEEL

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

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69¢

WANT TO FEEL

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

GEORGIA WANTS TO FEEL

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

WANT TO FEEL

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

MEN *asking?*

LET US LET US LET US

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

PLAYERS OF YOUR DREAMS

I have a lot of experience in this. I have a lot of experience in this. I have a lot of experience in this. **Womanize** 21 C

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Dear Athena,

I was married to this woman for a few years. We had a OK, but things were hard and then she wanted a divorce. We scuffled quickly but almost immediately after we divorced, she was seriously involved with someone else. And she wasn't shy about flaunting it. It was really hard for me that she moved on so quickly. That relationship didn't work out too well, and then she came right back to me. She and I are involved again, but I don't know how I feel about it. Should I be with her again? Something doesn't feel right. What do you think?

Sincerely,

To Be With Her or Not?

Dear JEWEL,

The whole thing leaves a yucky taste in my mouth. I am not a fan of anyone thinking that the heart is some revealing door that just says everything about you. Even if they're right.

Even if they're right, and you have a lot in common, what's to say the won't swing right back at you? I'm not suggesting she's some coming back, but you said it yourself! Something doesn't feel right. Trust that. You know what's best, and it sounds like she may not be it.

But let's say you decide to give her another shot. You said your relationship was "OK" and "hard". Has that changed? What's going to make this time around any different? It's really important to think about this before you get more involved. Things might be patches, and one more, but give it time. Many of the old patterns will return fast. How will you manage them this time?

If you really feel there's something here, you can't let go of it. I suggest two things: One, encourage her to attend couples counseling with you so you can work out what went wrong and set goals for what will be different now and rebuild the trust that when she moved on to someone else. And two, examine your feelings more deeply. Is it possible that a few flashes of anger is standing in the way of letting her go?

If it's the case, know that you'll be OK. You'll be better than OK. You deserve to be valued. To be happy. She may have some, amazing qualities that are tough to resist, but someone out there will have those qualities too, and will want only you.

Yours,
 Athena



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RESTAURANT
week

APRIL 24-MAY 3



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